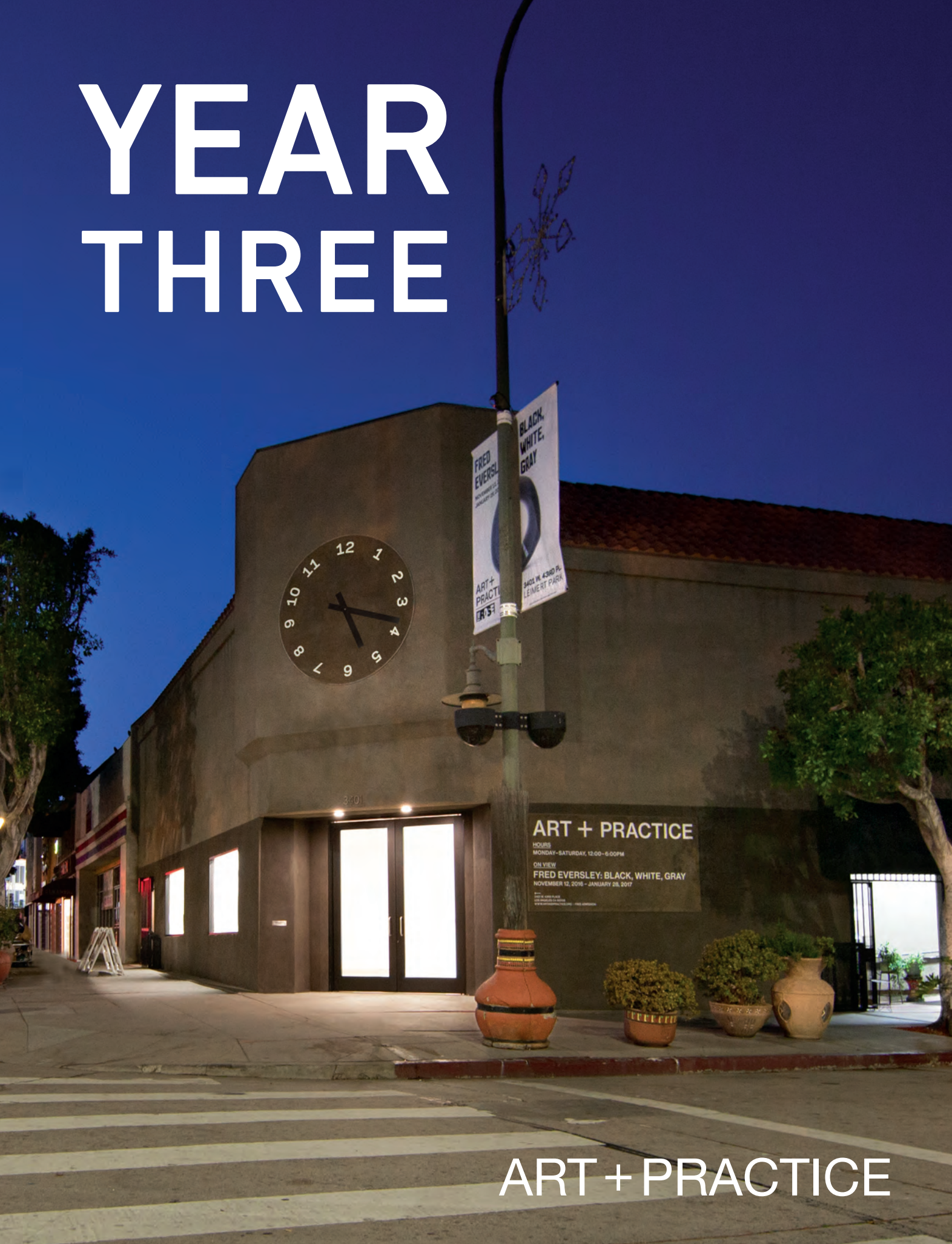


YEAR THREE



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Visitors attend *In Conversation: The Ease of Fiction*, a public program organized in collaboration with California African American Museum at Art + Practice, 20 October 2016.

3 YEARS with ART + PRACTICE

INTERVIEW: Eileen Harris Norton
A+P co-founder

How has A+P evolved since your initial conversations with Mark Bradford and Allan DiCastro about starting a foundation in Leimert Park?

Initially, A+P thought to provide foster youth with access to art and media classes. What we learned by working with foster youth is the lack of available resources for building a foster youth's foundational skills including education, life-skills training, job development and access to housing. We now see the importance of prioritizing support for building these foster youth's educational skills before pivoting towards teaching other skills.

What excited you about getting involved with A+P?

A+P ties into my values of supporting education and families, as well as promoting a healthy environment. I am impassioned by how targeted resources can positively impact the local foster youth in South Los Angeles, while contemporary arts programs can provide opportunities for the community to experience museum-quality artwork.

What makes A+P's model unique?

A+P is unique because of its ability to provide access to both contemporary art organized by museum institutions and support the needs of foster youth on one campus. The organization champions the idea that art can do more.

Are there other similar organizations in the United States that champion the idea of combining art with social services for a marginalized population?

Project Row Houses (PRH) in Houston acts as a model for our nonprofit. Founder Rick Lowe and a collective of African American artists founded the nonprofit in 1993 as a community-based arts and culture organization. The nonprofit provides support services for young mothers as well as artists with residency spaces. A+P admires PRH's view of the social role of art as seen in their revitalization of a neighborhood through community service and youth education. Rick currently sits on A+P's board of advisors.





Art + Practice co-founders Eileen Harris Norton and Art + Practice Executive Director Allan DiCastro check on construction of the Exhibition Space. Photo by Christina House-Skalij.

Does education play a role in shaping the programmatic structure of A+P's foster youth programs? If so, how?

Education is center to A+P's vision. It lays the framework for how A+P works with its foster youth social service collaborator, First Place for Youth. Together, we work towards a common goal of helping foster youth build the foundational skill sets that they need to succeed including receipt of their GED, pursuit of a college degree and stable employment.

How have A+P's contemporary art programs impacted the community?

A+P offers South Los Angeles an opportunity to experience artwork vetted by museums in a space that is easily accessible in their own neighborhood. There are few museums south of the 10 freeway. We hope A+P can fill this void and provide a unique experience for those visitors who are both local and from greater Los Angeles.

What have you learned through your involvement with A+P since its inception?

I have learned a great deal about the state of the foster care system in Los Angeles. With the local high schools, whose populations are approximately 40% foster youth, I am amazed by the lack of resources available in their local area. With A+P and its collaborator, First Place for Youth, I would like to continue to see A+P put forth its vision of providing an educational platform that engages foster youth.

How do you envision A+P in 5 years?

I, like Mark and Allan, envision the organization as an ever-evolving destination for Los Angeles and the community of Leimert Park. Both economically and creatively, A+P has a mission to provide access to contemporary ideas, while also servicing the needs of foster youth. I hope art, education and social services continue to be a catalyst for community development.



Eileen's involvement in Art + Practice started as a conversation between her and co-founders, Mark and Allan over a decade ago. Eileen saw A+P as fitting naturally within the work she had done with her foundation and wanted to get involved. She recognized the importance of helping the individual needs of a population of foster youth in Leimert Park while also providing access to contemporary art and ideas. As a co-founder, Eileen dedicates her resources, including time, towards supporting the nonprofit's continued growth. She is an active voice in shaping the creative direction of the programs including the design of its support services for foster youth, exhibitions and public programs.

Growing up in Watts, education was a high priority for Eileen and her family. Her grandfather had a college degree, and her mother and extended family had at least

some college education. Eileen understood early on how education could be a direct line to a better future. She received her college degree from the University of California, Los Angeles (UCLA), and a master's degree in bilingual education from the University of Southern California (USC). She later taught at public schools in South Los Angeles. There, she saw firsthand how children with caring and informed teachers could be empowered to succeed.

She was first introduced to art and culture through weekly excursions across Los Angeles with her mother. Eileen's mother, who worked as a clerk at a neighborhood variety store in Compton, had a passion for classical music, jazz, art and education. These early exposures later influenced Eileen's dedicated support of contemporary art.

As an avid and early art collector, Eileen exhibits a strong interest in work by artists of color (particularly artists of the African diaspora), women artists, and artists working in Southern California. She continues to champion the early work and careers of many now internationally known artists including Mark Bradford, Kara Walker, Takashi Murakami, and Glenn Ligon. Additionally, Eileen has served on the boards of the Hammer Museum at UCLA, the Studio Museum in Harlem, and the New Museum of Contemporary Art.

Now at her current juncture, she lends her support to educational mandates that broaden the field of contemporary art and address the needs of young and disadvantaged citizens. She is President of the Eileen Harris Norton Family Foundation, a grant-giving organization that supports education, families and

the environment. Through her philanthropic efforts, Eileen continues with her mission to achieve social and environmental justice by dedicating her support towards like-minded organizations, helping them make an impact. Her commitment to the arts and education is a true model for supporting A+P's mission and vision in Leimert Park.

Eileen Harris Norton at her residence in Santa Monica, CA.
3 December 2016.

a new collaborator

FIRST PLACE FOR YOUTH

WORDS: Hellen Hong
Executive Director, Southern CA Region
First Place for Youth

Remember when you turned 18?

For many of us, turning 18 was a defining moment and a time to dream. You feel like you're no longer a kid, but you're also not quite sure how to be a grown-up. All at once, turning 18 is exciting and uncertain, but you probably knew, despite the uncertainty, that your family would be there for you when you needed them.

But turning 18 when you don't have a family to be there for you—that's scary. For thousands of foster youth, turning 18 means they're expected to be independent after a childhood in the foster care system and a series of different homes and schools.

Turning 18 means anxiety about where they'll spend the night, how they'll find a job and stay in school, and where their next meal will come from.

Each year, as many as 1,000 foster kids in Los Angeles turn 18. Without the right support in the transition to adulthood, their futures are unsafe and uncertain. More than 40% will experience homelessness. More than 25% will be incarcerated within two years of exiting foster care. Half will not graduate high school, and fewer than 10% will go on to college. First Place for Youth works with foster youth who don't have a family to be there for them. We provide them with steadfast support so they have



the opportunity to grow into responsible adults. Our individualized and intensive services help ensure safety, jobs and graduation for current and former foster youth as well as the development of long-term independent living skills. **We know that more is possible.**

Since 2010, First Place-Los Angeles has helped more than 300 foster youth as they move from homelessness and instability into safe, affordable housing. Last year alone, 76% of our youth participants were employed and 91% enrolled in college or vocational training programs. As our work expands in Los Angeles, we continue to see how much more is needed.

Our collaboration with Art + Practice is a reflection of our shared commitment to community revitalization and collaboration to achieve strong social impact. Our South Los Angeles office at A+P

will provide supportive education, employment and independent living skills development to 100 at-risk foster youth each year, helping us build permanency and robust community networks for young people.

The cornerstone of our work in Leimert Park is the *My First Place* program which provides housing and wraparound support services to foster youth, ages 18 to 24, as they make the transition to independence. Our housing-first, team based approach has been developed and refined over the course of nearly two decades throughout California. It provides the kind of safety and stability that allows young people to think bigger and reach further as they develop effective life skills, continue their educations, and begin their careers. Our dedicated staff provides intensive and individualized services to each young person in the program as they build their own vision of the future and become an active participant on a team dedicated to their success.



FACING PAGE
Art + Practice and First Place for Youth participate in a round table discussion with University Professor of Social Policy, Law and Women's Studies, Brandeis University Anita F. Hill at Art + Practice. 22 August 2016.

ABOVE
Visitors attend First Place for Youth's open house to celebrate the organization's newly established collaboration with Art + Practice. 12 November 2016.



In addition to providing results-driven direct services to Los Angeles' most vulnerable young people, First Place also works to improve the child welfare system on a local, statewide and national level by advocating for changes to public policies that will improve the lives of as many foster youth as possible.

Our work demonstrates that for the constituency turning 18 can be a time of hope. Young people will no longer have to worry about how they'll make it on their own. They're less likely facing a lifetime of poverty, without the education or work experience to build a family-sustaining career. In collaboration with A+P, our impact will extend far beyond those

foster youth served directly by us. As young people in the Leimert Park neighborhood become engaged and healthy adults, they build careers, form strong bonds in our communities, and begin their own families. Together, we can help them break the intergenerational cycle of foster care in our country.

First Place for Youth participants attend First Place's open house in Leimert Park. 12 November 2016. Photo: Josiah Green.

We support foster kids as they learn to support themselves

Founded in 1998, First Place for Youth is a nonprofit organization helping foster youth build the skills they need to make a successful transition to self-sufficiency and responsible adulthood. First Place supports foster youth, ages 18 to 24, at a critical time in their lives when they need to learn to support themselves. First Place offers *My First Place* program at Art + Practice. *My First Place* provides

foster youth with access to safe, affordable housing combined with intensive, weekly case management, individualized education and employment support, and job development and linked learning opportunities. With results-driven service to foster youth, First Place is helping to change public policies that improve the lives and reshape the landscape for foster youth living in California.



HELLEN HONG ON FIRST PLACE FOR YOUTH IN LEIMERT PARK

*"I AM MOST EXCITED TO BE IN LEIMERT PARK SO THAT WE CAN NOW BEGIN SERVING FOSTER YOUTH IN THEIR OWN COMMUNITY. **FIRST PLACE** WANTS TO BE PART OF THE CHANGE SO THAT SOUTH LA, KNOWN FOR THE LARGEST CONCENTRATION OF FOSTER YOUTH IN THE COUNTY, BECOMES KNOWN AS THE COMMUNITY WHERE THE LARGEST NUMBER OF FOSTER YOUTH SUCCESSFULLY TRANSITION INTO INDEPENDENT AND PRODUCTIVE ADULTS IN THE ENTIRE COUNTY."*

ABOVE
First Place for Youth at 4337 Leimert Boulevard,
Los Angeles, CA 90008.

FACING PAGE
First Place for Youth Executive Director, Southern CA
Region, Hellen Hong and Art + Practice Executive
Director Allan DiCastro. 12 November 2016.

HAMMER PARTNERSHIP



(LEFT to RIGHT)
Art + Practice co-founders Mark Bradford and Eileen Harris Norton,
Hammer Museum Director Ann Philbin and Art + Practice
co-founder and Executive Director Allan DiCastro.
Hammer Museum, Los Angeles. 2 February 2016.

INTERVIEW: Hammer Museum Director Ann Philbin and A+P co-founder Mark Bradford

What were the Hammer and A+P's initial motivations for engaging in a Public Engagement collaboration in Leimert Park?

Bradford: Many years ago, I shared with Annie, my, Allan, and Eileen's idea to found a nonprofit in Leimert Park. Annie was very enthusiastic and generously offered to join forces. Her faith in our vision and her willingness to take risks have greatly shaped the initial design of A+P's contemporary art programs. Together, we developed a unique opportunity for the community of Leimert Park and Los Angeles to experience art normally not found south of the 10 freeway.

Philbin: We felt honored when Mark approached us about collaborating with A+P for the first couple of years of its exhibition programming. The Hammer's motivations were primarily two-fold: one was to work with Mark, Allan, and Eileen and the whole team at A+P to bring great exhibitions to Leimert Park, help mentor A+P and prepare the organization to create its own programming in the future. Second was our desire to do a Public Engagement project outside of the walls of the museum and to be active in another part of Los Angeles. This is something we had been talking about for several years, particularly with our Artist Council, who had been encouraging us to do something like this. It wasn't until Mark invited us to work together that a project like this felt right to us. Our hope was also that our audiences would cross-pollinate

so that visitors to A+P would come to the Hammer and the Hammer's audience would go to Leimert Park to visit A+P and see the exhibitions there. Indeed, this has happily come to pass.

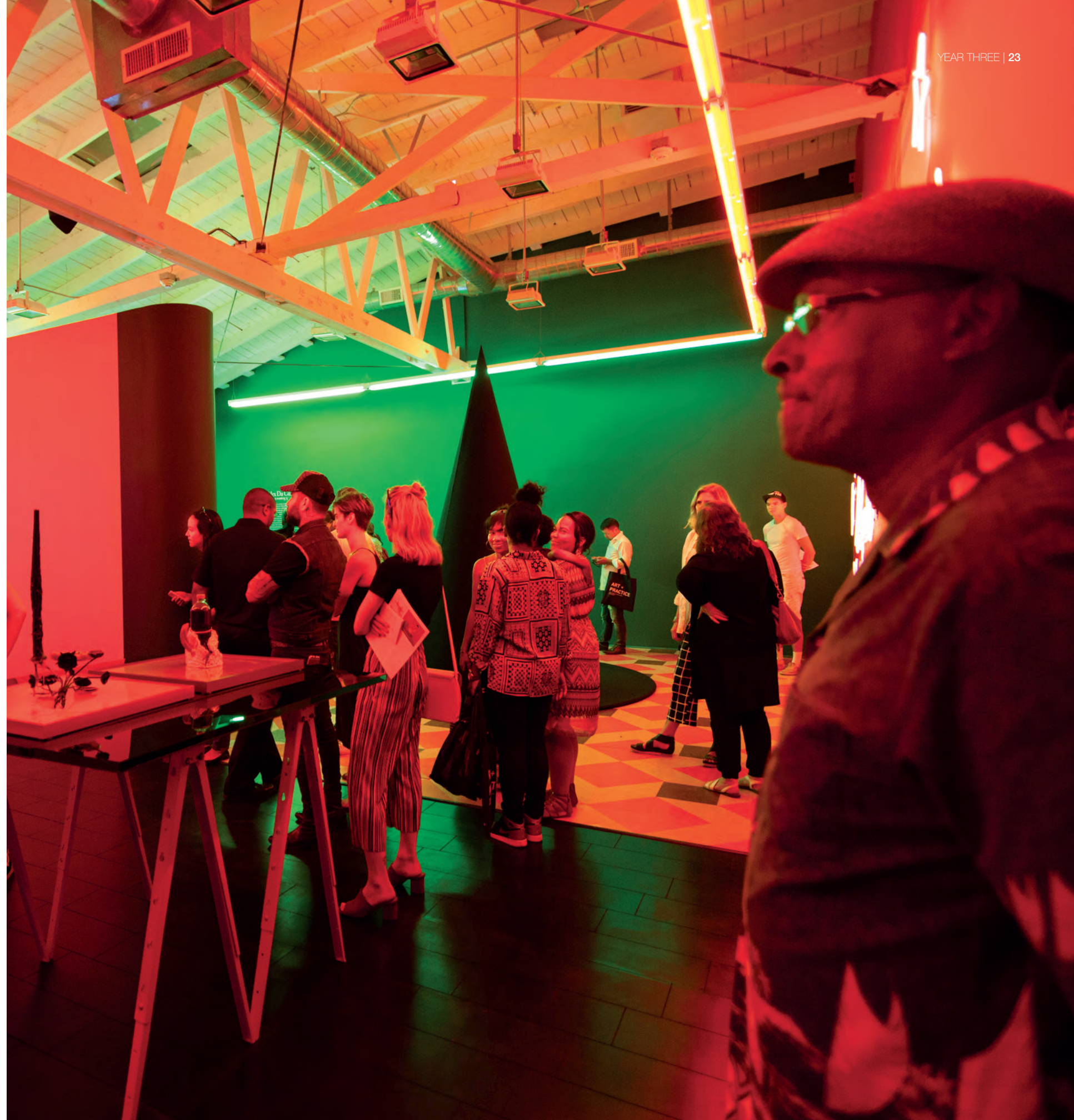
How did the James Irvine Foundation play a role in supporting the collaboration?

Philbin: We received a major grant from the Irvine Foundation that allowed the museum to undertake this partnership with A+P. They were instrumental to making this happen.

How has the collaboration's programmatic structure evolved over the two-year period?

Philbin: During the course of the collaboration, we've done a range of exhibitions at A+P. We started with artist Charles Gaines primarily because he is a prominent and active member of the Los Angeles arts community and a great artist. We all also agreed it was important that the first exhibition present the work of an African-American artist since Leimert Park is a historically black neighborhood where the important and influential Brockman Gallery existed from 1967-1989, and we wanted to honor that history. We also liked the fact that Charles had been a teacher of Mark's at CalArts, so there was a personal connection.

Moreover, at the same time we were presenting a major exhibition of





(LEFT to RIGHT)
 Artists Amy Sillman, Brenna Youngblood, Henry Taylor, Torey Thorton, D'Metrius John Rice, Hammer Museum assistant curator Jamillah James, Ulrich Wulff, Jamian Juliano-Villani, and Kevin Beasley at the opening reception for *A Shape That Stands Up*. Art + Practice, Los Angeles. 19 March 2016.

FACING PAGE
 Visitors attend opening of *Alex Da Corte: A Season in He'll*. Art + Practice, Los Angeles. 9 July 2016.

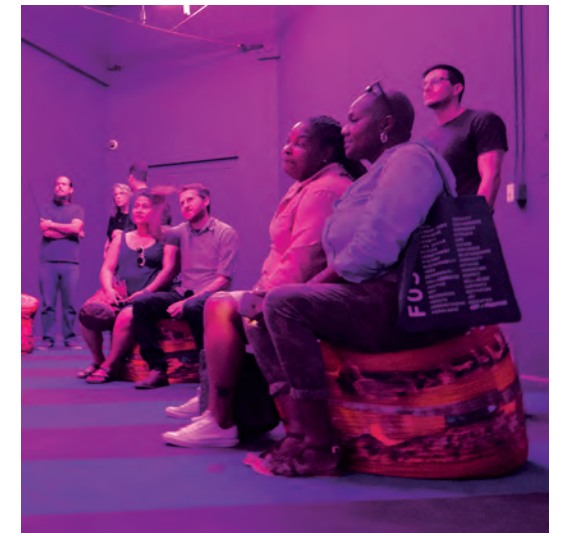
Charles' early work at the Hammer and we also loved the idea of simultaneous programming so it was a great opportunity to be able to show a body of new work by the artist. Over time, our goal has been to show both established and emerging artists, so we've also organized exhibitions of the work of Njideka Akunyili Crosby and John Outterbridge, and to move from presenting primarily solo shows to group exhibitions. Jamillah James organized the first group exhibition, *A Shape That Stands Up*, this spring, and the program has also evolved from focusing primarily on LA-based artists to becoming more national. The final show the Hammer organized was with Alex da Corte, who is a young artist based in Philadelphia. And finally, while we felt it was important to showcase the work of African and African-American artists initially, we wanted to be sure that the program changed over time to become more diverse and to show artists with differing backgrounds.

Bradford: Initially, A+P envisioned the Exhibition Space as a place-based model in which A+P could bring minority artists back to their roots and celebrate their origins. What we did not know exactly was which artists we wanted to showcase.

The Hammer understood A+P's goals and welcomed the collaboration by launching our first exhibition with artist Charles Gaines. Since inception, the Hammer and A+P have made a positive impact on our community and continued to innovate the ways in which we consider the role of contemporary art in Leimert Park. Through this exchange, the Hammer has handed off more and more responsibility to A+P. We are now equipped to continue programming Exhibitions and Public Programs for years to come.

What criteria did you consider when selecting artists to participate in the programs?

Bradford: When considering artists presented by the Hammer's curators, the co-founders and



I considered the quality of the artists' work and the scope of the proposed projects. A+P is concerned with exhibiting artists who consider a social aspect in their work. Artists exhibited by the Hammer, such as Charles Gaines, Njideka Akunyili Crosby, John Outterbridge, and Alex Da Corte, are great examples because of their willingness to reflect on how social aspects of their daily experiences put their works into context and create a dialogue between the visitor and their work.

Philbin: Our primary criteria was to show great art by great artists. If you do that, you cannot go wrong. But, we also wanted to show the work of artists that we all believed would resonate for the Leimert Park community. As much as we hope that people will come from far and wide to see the exhibitions at A+P, the main audience for us was always Leimert Park residents.

Is the Hammer and A+P's model for off-site arts programming unique?

Philbin: We believe that it is because it is a partnership that was initiated by an artist in which the museum came in as a partner for a pre-determined amount of time. The museum brings their expertise to a specific aspect of A+P,



ABOVE TOP
Visitors attend opening of *A Shape That Stands Up*. Art + Practice, Los Angeles. 19 March 2016.

ABOVE
Visitors attend opening of *Alex Da Corte: A Season in He'll*. Art + Practice, Los Angeles. 9 July 2016.

FACING PAGE
Visitors attend opening of *A Shape That Stands Up*. Art + Practice, Los Angeles. 19 March 2016.

its gallery programming, and acts as a kind of mentor to the organization so that they can continue without us. We understand our role to be vital but temporary.

Rather than the museum selecting an off-site location, we were invited in by Allan, Mark, and Eileen who already had strong ties to the community. A large part of our role was to support A+P and to truly collaborate, not just to create visibility for the Hammer.

What resources proved most helpful in supporting programs at A+P?

Philbin: While certain curatorial staff members —primarily senior curator Anne Ellegood and assistant curator Jamillah James—did much of the work for our programming at A+P, many Hammer staff members across all departments were involved in one way or another over time, putting time and energy into everything from the administrative details of the partnerships to registrarial work, to PR and marketing for the exhibitions, to designing didactic materials etc. So the most important resource was our staff and its expertise.

Having great working relationships and consistent communication with the staff at A+P were also extremely important. Of course, the Irvine grant was critical to allowing us to present high quality exhibitions at A+P. Every exhibition we organized for A+P, we would have happily had at the Hammer. We did not approach the exhibitions at A+P any differently than we would have had they been at the museum. We wanted all the programming at A+P to be done with the utmost professionalism and care.

Bradford: The Hammer's willingness to give A+P's staff access to each of its departments was a great resource in supporting the collaboration's vision. Also, the abilities of both organizations to stay flexible throughout the two-years was essential.

What challenges did your organizations encounter in implementing the collaboration?

Bradford: In its infancy, A+P and the Hammer were challenged to design the structure of contemporary art programs in Leimert Park. Both organizations had to be flexible on multiple occasions and reconsider designs for proposed programs. The Hammer and A+P, however, were willing to take risks, and we overcame the challenges we faced.

Philbin: While exciting, growth and change are always challenging in some regards. A+P is a very young and much smaller organization, so we were all learning by doing in many ways. There will always be things you can't predict. For example, A+P was not able to build out the original gallery space for various reasons, so all had to be flexible and responsive and change our plans for where the gallery would be on campus. Because A+P is small and nimble, these kinds of changes can happen relatively quickly and you just keep moving forward. As with all things in life, communication is key, so we had to develop and implement ways to make sure that those lines of communication were open and functioning well.

How have A+P and the Hammer measured engagement with the local community and greater Los Angeles?

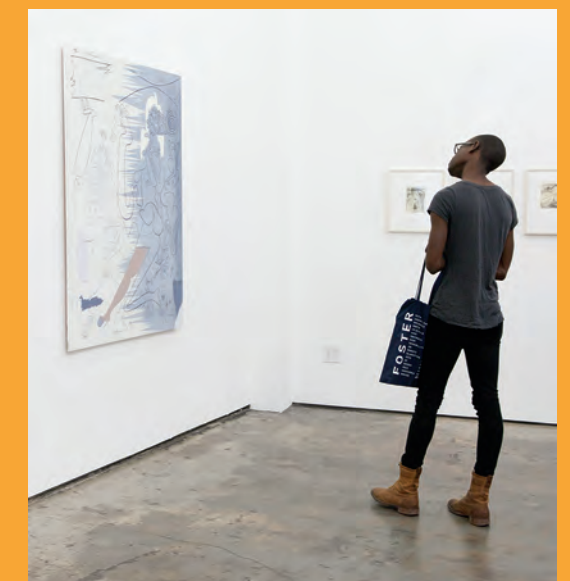
Philbin: With the Irvine funds, we hired independent evaluators who spent time at A+P to observe and evaluate how the partnership was going, in particular the relationship to audience and community outreach. After each exhibition, they provided us with a report that we then discussed, which sometimes led to us implementing changes or thinking through future approaches to aspects of the partnership. One obvious measure was that we saw attendance increase with every exhibition. Part of our evaluation process was both written and in-person interviews with the public so we also have had a lot of feedback from visitors, most of which has been extremely positive. Then we all received various anecdotal information from

speaking to members of our communities. People have been overwhelmingly encouraging and excited about the partnership. There has been not only citywide but also national awareness about A+P at this point.

Bradford: The collaboration with the Hammer presented a unique opportunity for two Los Angeles-based organizations to engage with their local communities. The Hammer installed a series of street banners along our local streets, while A+P designed postcards and door hangers for post offices, restaurants, schools, libraries, community centers and neighborhoods. These materials proved most helpful in getting the word out.

Is public engagement the best term for describing the collaboration?

Philbin: Yes, we believe so. Having established our Public Engagement department about 5 years ago (also funded by the Irvine Foundation), the Hammer is always asking ourselves what this term means and what kinds of programming or activities are meaningful within this rubric of Public Engagement. For us, the partnership with A+P allowed us to really push the museum in a new direction for Public Engagement, outside the walls of the museum and into a part of the





city we had little relationship with, beyond what we had grown confident and comfortable doing into a whole new exciting and challenging endeavor.

Bradford: Yes, Public Engagement is a good term to describe the collaboration. As a nonprofit in Leimert Park, A+P believes that public engagement is deeply rooted in our programmatic approach. It supports the idea that art can and should do more outside of a traditional gallery space or museum institution.

If you were to provide any advice to another art organization interested in engaging with an off-site arts collaboration, what would you suggest?

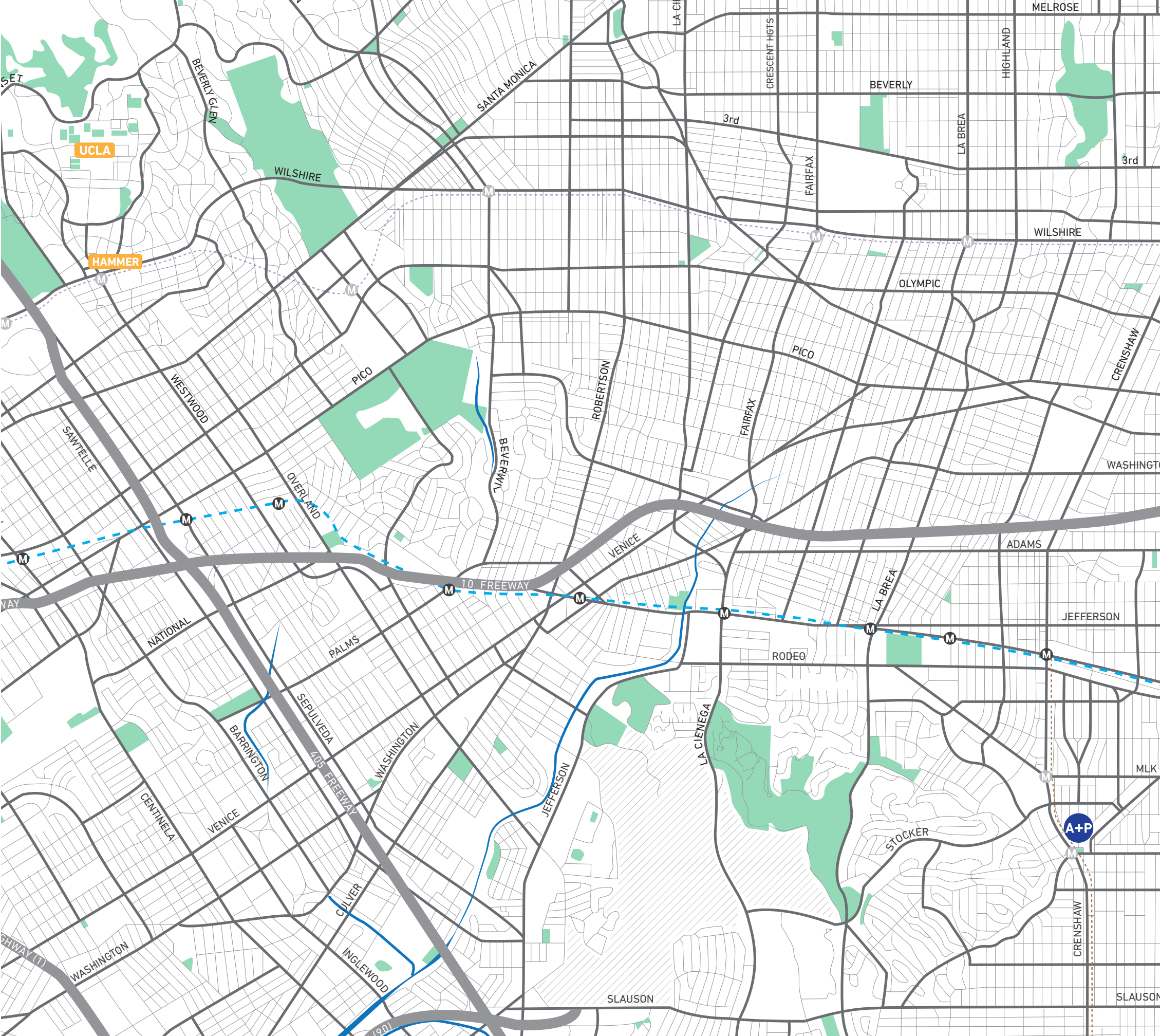
Philbin: We'd say "go for it!" but make sure you trust your partner organization fully. Make sure it's clear what the role of each organization will be and who is responsible for what, and establish positive productive working relationships from the very beginning. Communicate openly and often, and really listen to one another. We realize that the Hammer brings experience and expertise to the partnership, but we also recognize

that A+P knows their community and we defer to them in this regard. We have also always been cognizant that although the partnership is temporary, A+P is here to stay, so they are thinking long-term, whereas the Hammer is thinking more in the short-term. These varying temporalities and goals have to remain in balance for the organization to grow and remain healthy.

Bradford: I would recommend always considering your organization's vision. At A+P, we added another layer of culture into the already existing and varied layers of culture in Leimert Park. We thought creatively about

how we could make a broad impact on our existing community, and we championed the idea of providing access to contemporary art typically found in a museum and not typically found in our community. We hope to create a lasting impact, and ignite a conversation much larger.

(LEFT to RIGHT)
Hammer Senior Curator Anne Ellegood, Art + Practice Director of Operations Sophia Belsheim, Art + Practice Co-Founder Eileen Harris Norton, Art + Practice Co-Founder Mark Bradford, Hammer Director Ann Philbin, Art + Practice Executive Director Allan DiCastro, Hammer Chief Curator Connie Butler and Hammer Assistant Curator Jamillah James. Hammer Museum, Los Angeles. 2 February 2016.



The HAMMER MUSEUM at ART + PRACTICE is a Public Engagement Partnership Supported by the James Irvine Foundation.

THE HAMMER MUSEUM

The Hammer Museum at UCLA believes in the promise of art and ideas to illuminate lives and build a just world. Free to the public, the museum's exhibitions and programs span the classic to the contemporary in art, architecture, and design. As a cultural center, the Hammer Museum offers nearly 300 free public programs a year, including lectures, readings, symposia, film screenings, and music performances. The Hammer's international exhibition program focuses on wide-ranging thematic and monographic presentations, highlighting contemporary art since the 1960's and the work of emerging artists through Hammer Projects and the Hammer's biennial, Made in L.A.

Los Angeles City map of the Hammer Museum in relation to Art + Practice.

Hammer Museum
10899 Wilshire Blvd
Los Angeles, CA 90024

Art + Practice
3401 W. 43rd Pl
Los Angeles, CA 90008



Visitors attend opening reception for *A Shape That Stands Up*. Art + Practice, Los Angeles. 19 March 2016.

MEASURING ATTENDANCE

EVALUATING VISITORS at A+P

WORDS: Tanya Shirazi, Anne T. Vo, and Justyn Patterson
Independent Evaluators

In 2015 and 2016, independent evaluators Tanya Shirazi, Anne T. Vo and Justyn Patterson conducted an analysis of exhibitions hosted at Art + Practice and in collaboration with the Hammer Museum. Designed to provide insight into visitors' overall experience, the findings provided further understanding of how the community and greater Los Angeles became aware of A+P and the Hammer's partnership in Leimert Park.

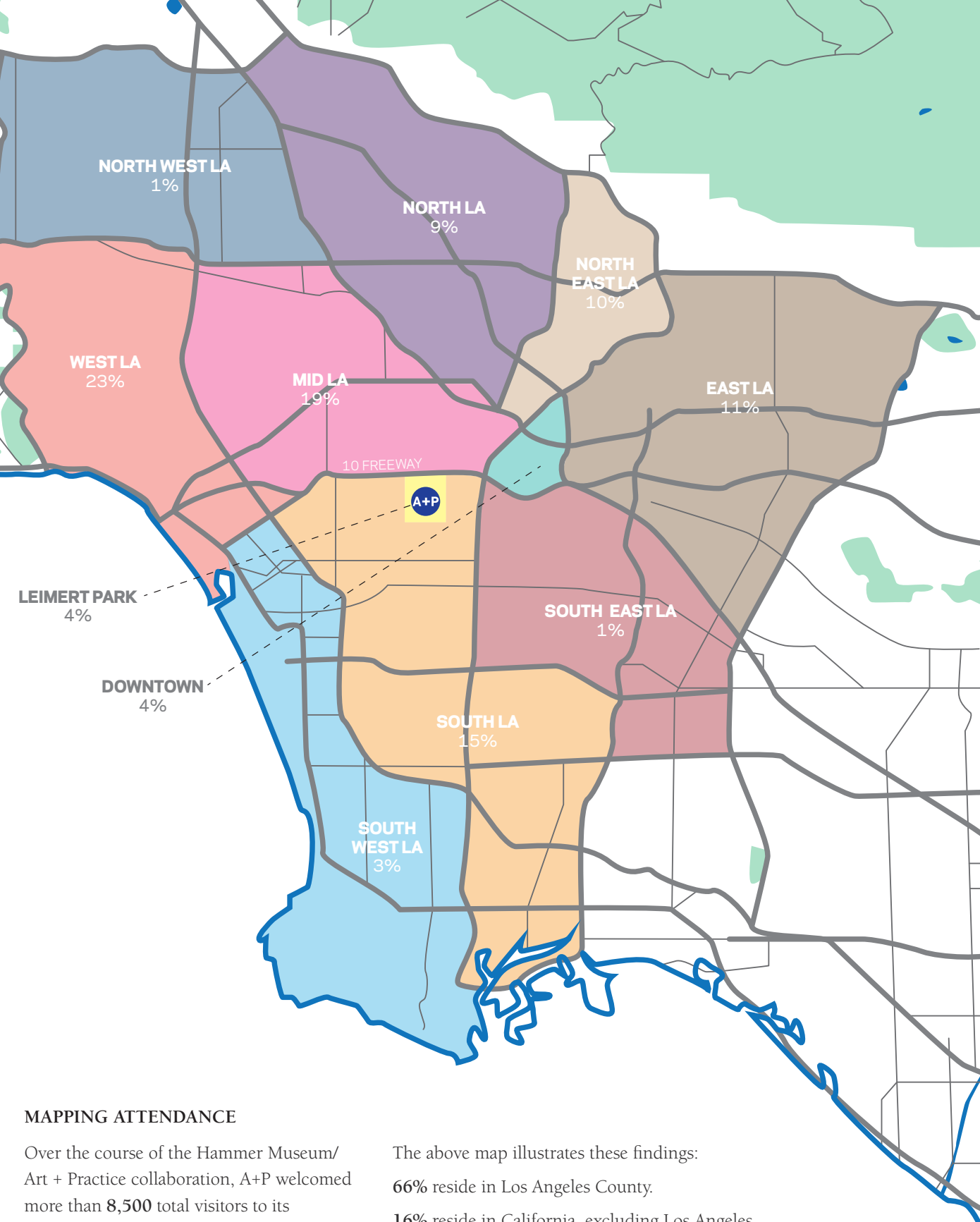
Evaluators relied on various data collection methods while on-site. They diagrammed spatial foot traffic, measured the amount of time visitors spent in the Exhibition Space, and conducted observations. Additional voluntary surveys were administered on a daily basis by A+P's gallery



attendant, Sam Hamilton. These surveys asked visitors to list their ZIP code, information about how often they visit the Hammer and A+P, how they found out about A+P, reasons for visiting Leimert Park, their overall impressions of their visit, and their time spent visiting museums. Results mapped the diverse range of people who attended exhibitions at A+P, and helped gain a better understanding of visitors' experiences throughout the run of A+P and Hammer's exhibitions for 2015 and 2016.

While the overall observations and results of the evaluation were helpful, the evaluators found limitations in their data collection methods. For example, the evaluators noted the challenge of only being able to interview one person at a time, instead of large groups. Evaluators also expressed their appreciation for the ability to collect large groups of data from the voluntary surveys, but noted the additional challenge of not being able to clarify responses and ask questions directly. Regardless, the ability to collect multiple types of data over a two-year period helped the evaluators identify emerging trends.

The Hammer/A+P evaluation was conducted by (pictured left to right) Tanya Shirazi, Anne T. Vo and Justyn Patterson. The Hammer Museum at Art + Practice is a Public Engagement Partnership supported by the James Irvine Foundation.



MAPPING ATTENDANCE

Over the course of the Hammer Museum/ Art + Practice collaboration, A+P welcomed more than **8,500** total visitors to its exhibition space in Leimert Park. From those total visitors, A+P gathered a sampling of data to describe where visitors came from by ZIP code.

The above map illustrates these findings:

- 66%** reside in Los Angeles County.
- 16%** reside in California, excluding Los Angeles.
- 17%** visited from out-of-state and **1%** traveled internationally to A+P.

Art + Practice Questionnaire
Date: 28, 7, 16

1. What is your residential zip code? 33606
2. Have you visited A + P before? Yes No Prefer not to answer
3. Have you visited the Hammer Museum before? Yes No Prefer not to answer
4. What, if anything, do you know about the partnership between the Hammer and A + P?
5. How did you hear about Art + Practice?
 Hammer Museum Calendar Family/Friend recommendation Other (please specify): that you are doing good things in places that matter
6. What brought you here today?
 Familiar with artists' work The subject of the exhibit Other (please specify): _____
7. How many times per year do you visit art museums or galleries? _____ times per year a way of life
8. Did anything surprise you about the space or the exhibition? What was the most memorable thing?
a. the scents as part of the work you have to be here to believe it!
b. _____
c. _____
9. Was your experience at A + P today similar to your prior art gallery visits? Yes No Prefer not to answer
a. Could you please elaborate:
Really appreciative of the welcoming and insightful gallery attendants!!
10. Would you encourage your friends to visit A+P? Yes No Prefer not to answer

Art + Practice Questionnaire
Date: 7, 15, 16

1. What is your residential zip code? 90039
2. Have you visited A + P before? Yes No Prefer not to answer
3. Have you visited the Hammer Museum before? Yes No Prefer not to answer
4. What, if anything, do you know about the partnership between the Hammer and A + P? Not much
5. How did you hear about Art + Practice?
 Hammer Museum Calendar Family/Friend recommendation Other (please specify): _____
6. What brought you here today?
 Familiar with artists' work The subject of the exhibit Other (please specify): The Exhibits
7. How many times per year do you visit art museums or galleries? 14 times per year
8. Did anything surprise you about the space or the exhibition? What was the most memorable thing?
a. The exhibition was great and well designed. The lighting was unique.
b. _____
c. _____
9. Was your experience at A + P today similar to your prior art gallery visits? Yes No Prefer not to answer
a. Could you please elaborate:
It is a good solid smart gallery
10. Would you encourage your friends to visit A+P? Yes No Prefer not to answer

Art + Practice Questionnaire
Date: 8, 16, 2016

1. What is your residential zip code? 90029
2. Have you visited A + P before? Yes No Prefer not to answer
3. Have you visited the Hammer Museum before? Yes No Prefer not to answer
4. What, if anything, do you know about the partnership between the Hammer and A + P?
5. How did you hear about Art + Practice?
 Hammer Museum Calendar Family/Friend recommendation Other (please specify): nothing
6. What brought you here today?
 Familiar with artists' work The subject of the exhibit Other (please specify): Alexia Oate's diagrams
7. How many times per year do you visit art museums or galleries? 12 times per year
8. Did anything surprise you about the space or the exhibition? What was the most memorable thing?
a. lighting, sound, full sensory experience
b. _____
c. _____
9. Was your experience at A + P today similar to your prior art gallery visits? Yes No Prefer not to answer
a. Could you please elaborate:
Beth's location above + the summation of the space - every surface counted.
10. Would you encourage your friends to visit A+P? Yes No Prefer not to answer

Art + Practice Questionnaire
Date: 8, 12, 16

1. What is your residential zip code? 90042
2. Have you visited A + P before? Yes No Prefer not to answer
3. Have you visited the Hammer Museum before? Yes No Prefer not to answer
4. What, if anything, do you know about the partnership between the Hammer and A + P?
5. How did you hear about Art + Practice?
 Hammer Museum Calendar Family/Friend recommendation Other (please specify): L.A. TIMES
6. What brought you here today?
 Familiar with artists' work The subject of the exhibit Other (please specify): EXHIBIT REVIEW
7. How many times per year do you visit art museums or galleries? 20 times per year
8. Did anything surprise you about the space or the exhibition? What was the most memorable thing?
a. scents and aromas
b. fantasy mood.
c. _____
9. Was your experience at A + P today similar to your prior art gallery visits? Yes No Prefer not to answer
a. Could you please elaborate:
Many smaller galleries offer a more personal, immersive experience where you can better interest w/ the art of environment
10. Would you encourage your friends to visit A+P? Yes No Prefer not to answer

A+P | HAMMER QUESTIONNAIRE

Facts Gathered About Attendance

763 people participated in the voluntary survey.

353 of the people came from the City of Los Angeles (excluding cities such as Culver City, Santa Monica, etc.), 332 of the people were not local to Los Angeles and 78 of the people did not provide their ZIP code information.

The average visitor spent 13 minutes 13 seconds in the Exhibition Space.

17% of the people had visited A+P before.

68% of the people had visited the Hammer before.

50% of the people learned of A+P through a family member or friend; 25% of the people learned of A+P from the Hammer's calendar; and 25% of the people learned of A+P from the Internet.

44% of the people visited a gallery or museum 10-30 times per year.

36% of the people attended exhibitions because they were familiar with the artists' works; 31% of the people attended exhibitions because they were interested in A+P; and 3% of the people visited the gallery as part of a class assignment.

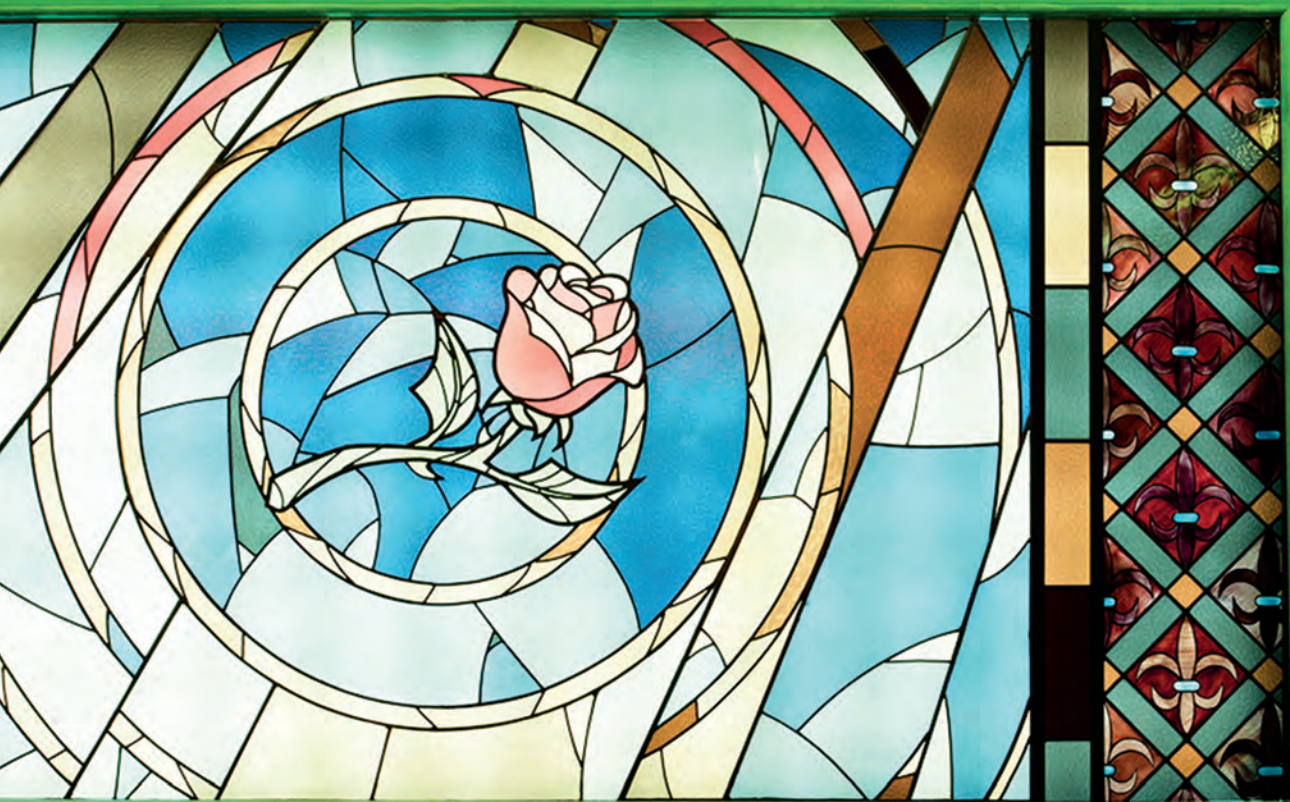
ALEX DA CORTE

A SEASON IN HE'LL

9 July - 17 September 2016

WORDS: Jamillah James
Hammer Museum Assistant Curator

Visitors attend opening reception for *Alex Da Corte: A Season in He'll*. Art + Practice, Los Angeles. 9 July 2016.



A SEASON IN HE'LL

In his videos, sculptures, paintings, and installations, the Philadelphia-based interdisciplinary artist Alex Da Corte (b. 1980, Camden, NJ) ruminates on personal and cultural politics, alienation, and the complexities of human experience. Noted for his pop-informed sensibility and embrace of theatricality, he creates fantastical immersive environments in which banal objects and consumer goods serve as both actors and props in dreamy yet simultaneously nightmarish landscapes. *A Season in He'll*, Da Corte's first solo exhibition in Los Angeles, continues his meditation on the French writer Arthur Rimbaud's prose poem *A Season in Hell* (1873), which recounts the author's imagined descent into purgatory and his struggles with estrangement and emotional turmoil. Rimbaud wrote the poem shortly after the end of his tumultuous affair with fellow

symbolist poet Paul Verlaine. Replete with dense imagery and linguistic flourishes yet scathing in its allegorical depiction of a romance in decline, the text can be taken as a metaphor for embattled queer identity and the path to self-actualization.

For this exhibition, Da Corte produced a three-part site-specific installation that features four recent videos that have never before been presented together in the United States, alongside several new works inspired by a variety of sources, including the Disney films *Fantasia* (1940), *Beauty and the Beast* (1991) and the horror films of the Italian directors Dario Argento and Lamberto Bava. In these films, fantasy, magic, and the supernatural play significant roles in existential battles of good versus evil. Evil is often represented by witches, who employ tricks and spells to best the

Alex Da Corte: *A Season in He'll*. Installation view, Art + Practice, Los Angeles, 9 July - 17 September 2016. Photo: Brian Forrest.

story's hero. Yet, these characters generally have a foil who is their alter ego in the service of good. Historical, literary, and cinematic depictions of witches fascinate Da Corte. He suggests that they are an inherently queer archetype representing human duality, isolation, misunderstanding, and resistance to societal pressures to maintain decorum and control unsanctioned impulses.

The centerpiece of the exhibition is Da Corte's 2012 trilogy of videos named after sections of Rimbaud's poem: *A Season in Hell*, *Bad Blood*, and *The Impossible*. Each features an actor who bears a striking resemblance to the artist, performing a series of ritualistic, mysterious, occasionally violent actions with a tableau of props. Set against bright monochromatic backgrounds and accompanied by distinctive soundtracks, the videos become the space for Da Corte to trouble the performance of masculinity by testing the actor's physical limits as he follows increasingly dangerous and challenging direction. This dynamic culminates in *A Night in Hell, Part II* (2014), a hypnotic slow-motion video for which Da Corte hired a Hollywood stunt double to dress as a mummy and fall from an unknown height while on fire.

A Season in He'll, in all its playfulness, also manifests a particular sense of unease. The title is intentionally misleading and confusing. Da Corte changed the word Hell to He'll, the contraction



of "he will," to suggest a forward momentum, an ongoing quest, or instability in a subject's constitution. The exhibition is a symbolic rebus that places seemingly disparate objects in relation to one another; scale, texture, sensation, and humor heighten the experience. An archival family photograph from a joyous occasion assumes a sinister feel when taken out of context, the pattern of the exhibition's flooring forms a dizzying optical illusion that tests the surety of what lies underfoot, the speed of the videos on view defies an ordinary sense of time, and a witch hat is scaled to unexpected, absurdist proportions, invoking the uncanny. Fusing influences and images, Da Corte uses the space of his work to perform a type of visual alchemy that encapsulates his propensity for the absurd and uncanny.

Alex Da Corte: A Season in He'll was organized by Hammer Museum assistant curator Jamillah James.

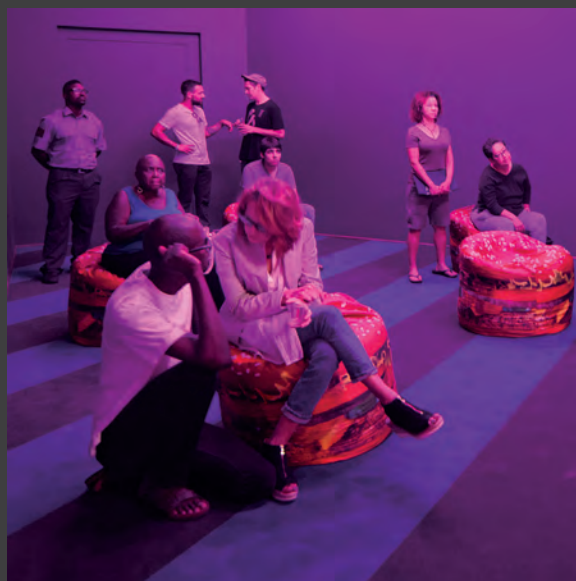
The Hammer Museum at Art + Practice is a Public Engagement Partnership supported by The James Irvine Foundation.

ABOVE
Artist Alex Da Corte and Hammer Museum assistant curator Jamillah James at Art + Practice. 9 July 2016.

LEFT
Hammer Museum Director Ann Philbin and Art + Practice co-founder Mark Bradford attend opening for *Alex da Corte: A Season in He'll*. Art + Practice, Los Angeles. 9 July 2016.



Alex Da Corte: A Season in He'll. Installation view, Art + Practice, Los Angeles, 9 July - 17 September 2016. Photo: Brian Forrest.





**LEIMERT PARK
LOS ANGELES '16.**



DR. MARTIN LUTHER KING JR. DAY PARADE

On January 18, Leimert Park welcomed people to honor the life of Dr. Martin Luther King Jr. by hosting the annual parade - the largest parade in the country celebrating Dr. King. The parade's route was organized along Martin Luther King Jr., Western, Crenshaw and Vernon Boulevards. The parade included floats, marching bands, drill teams, and local organizations.

Leimert Park celebrates Dr. Martin Luther King Jr. Day. 18 January 2016.





HALFWAY THERE COMMUNITY CELEBRATION

On May 7, Los Angeles Metro held a celebration in Leimert Park to celebrate its completion of half of the Crenshaw/LAX rail line. The celebration included remarks from Los Angeles City Mayor Eric Garcetti, Congresswoman Karen Bass, Metro board chairman and Supervisor Mark Ridley-Thomas, and Council Member Herb Wesson.

Also, included in the festivities were metro artists Shinique Smith, Ingrid Calame, Mara Lonner and Kim Schoenstadt. These artists, whom Metro selected to create site-specific installations for their upcoming Metro stops, led a series of workshops for Leimert Park's local youth to participate in.

The Crenshaw/LAX rail line is scheduled for completion in 2019.

Los Angeles City Mayor Eric Garcetti and officers honor the City of Los Angeles' celebration of constructing half of the Crenshaw/LAX metro line in Leimert Park. 7 May 2016.





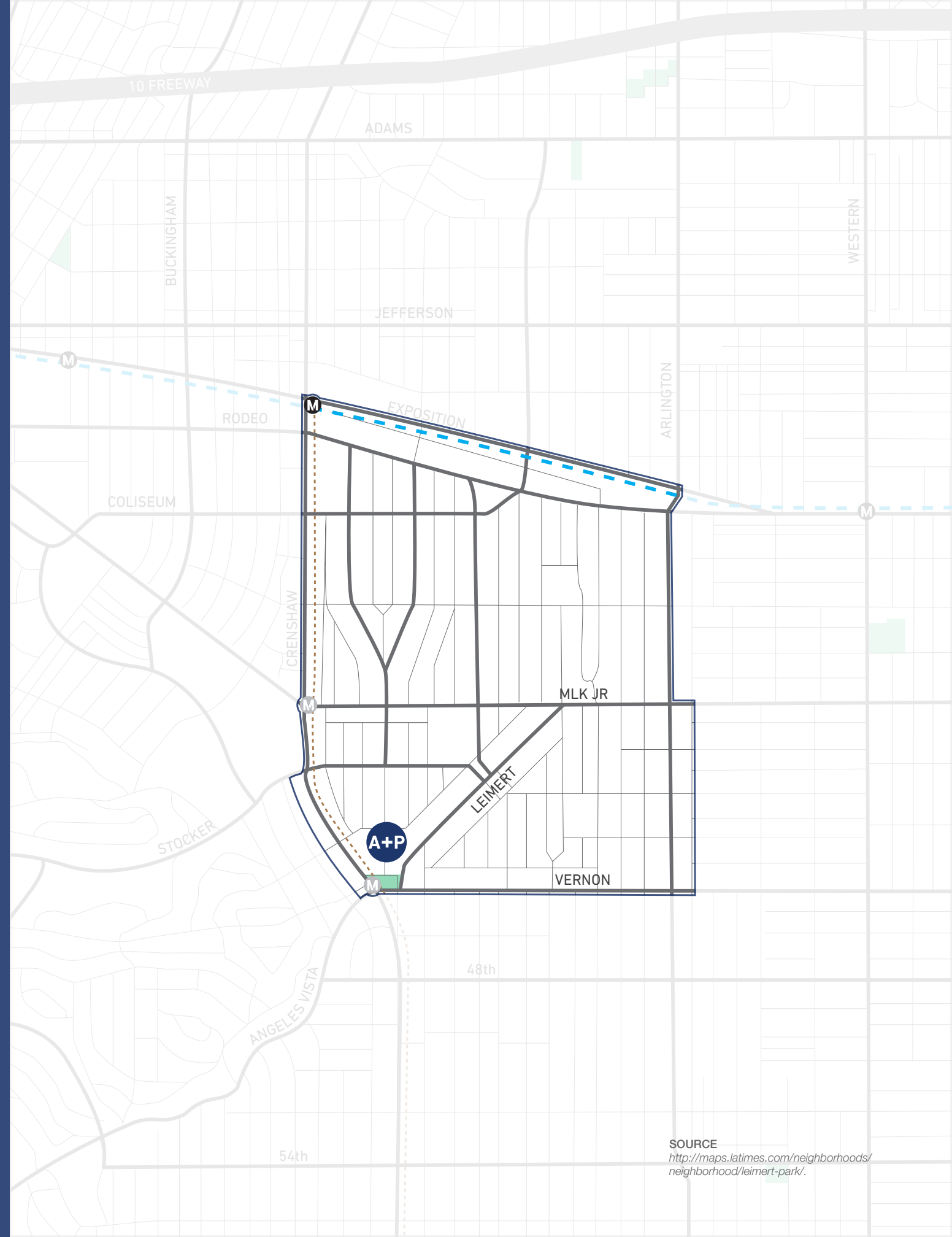
GET OUT THE VOTE RALLY

On June 7, Democratic Presidential nominee Hillary Clinton held a rally in Leimert Park to support the June 7th California primary elections. The rally attracted close to 1,000 people in the Leimert Park Village Plaza. Clinton asked Californians for their support, and spoke about her interest in lowering health care costs and improving access to education.

Among the speakers were Los Angeles City Mayor Eric Garcetti, Congresswoman Karen Bass and actors Jamie Foxx, Star Jones and Tatyana Ali. Also present were Gwen Carr, mother of Eric Garner; Sybrina Fulton, mother of Trayvon Martin; and the Reverend Wanda Johnson, mother of Oscar Grant.

Democratic Presidential nominee Hillary Clinton and mothers Gwen Carr (mother of Eric Garner), Sybrina Fulton (mother of Trayvon Martin) and the Reverend Wanda Johnson (mother of Oscar Grant) attend *Get Out the Vote Rally* in Leimert Park. 7 June 2016.

HISTORIC LEIMERT PARK FOUNDED IN 1927.



SOURCE
<http://maps.latimes.com/neighborhoods/neighborhood/leimert-park/>

LEIMERT PARK

Walter H. Leimert (b. 1877, d. 1970) founded Leimert Park in 1927. The neighborhood consists of 1.19 square miles, including a central town square, park, and tree-lined streets. Leimert Park's landscape was designed by the Olmsted Brothers landscape architecture firm, the sons of New York City's Central Park designer, Frederick Law Olmsted. The development featured underground utilities, Spanish Revival homes, and ample trees. Leimert Park was founded as an upper-middle-class white neighborhood. In 1948, the Supreme Court determined that racially restrictive residential covenants could not be legally enforced. Thereafter, Leimert Park, along with the Crenshaw District, became one of the largest African American neighborhoods in the US. After the Watts Riots in 1965, Leimert Park experienced a revival as middle-class black families moved to the area and brought with them an appreciation for art, music, and culture, establishing Leimert Park as the cultural center it is today. Other communities in Los Angeles developed by Leimert include Bellehurst Park, Beverlywood, Cheviot Hills, and Baldwin Hills. Leimert Park is the only development that he put his name upon.



The original building at 3401 West 43rd Place is completed and occupied by Thriftmart (Thriftly's)
1939



CENTER
Aerial view of Leimert Park showing Crenshaw, Santa Barbara and Leimert boulevards and surrounding areas, 1926. Spence Air Photos. Los Angeles Examiner Photographs Collection Image courtesy of Special Collections, USC Libraries, University of Southern California.

LEFT, ABOVE
A Thriftmart on Degnan Boulevard in Leimert Park, 1939. "Dick" Whittington Photography Collection, 1924-1987. Image courtesy of Special Collections, USC Libraries, University of Southern California.

LEFT, BELOW
Art + Practice's exhibitions space and admin office at 3401 West 43rd Place, LA 90008. 12 November 2016.

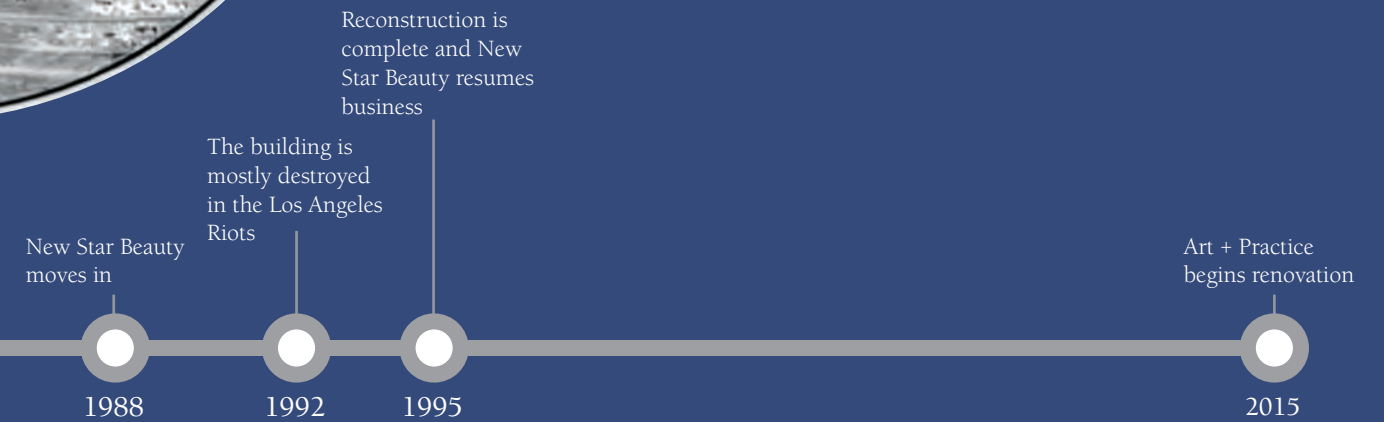
FACING PAGE
33401 West 43rd Place during construction at Art + Practice.



3401 WEST 43RD PLACE

3401 West 43rd Place was completed in 1939. The building housed a Thriftmart (Thriftly's) until 1988 when New Star Beauty - a beauty supply store - took ownership. In 1992, the building was destroyed in the Los Angeles riots and rebuilt in 1995. A+P co-founder Mark Bradford regularly purchased hair supplies from New Star Beauty for his mother's beauty shop, *Foxye Hair*, where Mark worked as a hair dresser for over 10 years.

In 2015, Art + Practice began its renovation of 3401 West 43rd Place. The space was designed by architect Lydia Vilppu and built by Lucio Construction, Inc. A+P constructed an exhibition space measuring approximately 4,800 square feet including a 17 x 12 foot skylight on the first floor and administrative office for staff measuring approximately 2,000 square feet on the second floor. A+P completed construction of the space in late 2016. Shortly after, A+P opened its inaugural exhibition with artist Fred Eversley entitled *Fred Eversley: Black, White, Gray* on 12 November 2016. The exhibition was organized in collaboration with the Rose Art Museum at Brandeis University by Curator Kim Conaty.





NEIGHBORHOOD NOTEBOOK

Sika

NARRATIVE: Sika Dwimfo
Artist and Sika Art Gallery owner



In *Year Three*, as part of an ongoing series of profiles of artists and community leaders in Leimert Park, A+P is honored to highlight Sika Dwimfo, an artist and local jeweler who has been in Leimert Park for over 30 years.

Born in 1940 in New Orleans, Sika was brought up by his Choctaw Indian grandmother and mother. He attended a vocational high school, where he participated in training courses on how to become an electrician, auto mechanic, tailor, shoe repairman, furniture maker, draftsman, and artist. There, Sika discovered the importance of being creative and learned how to work with his hands. To this day, Sika appreciates the education he received, and applies many of the skills he learned to his jewelry practice.

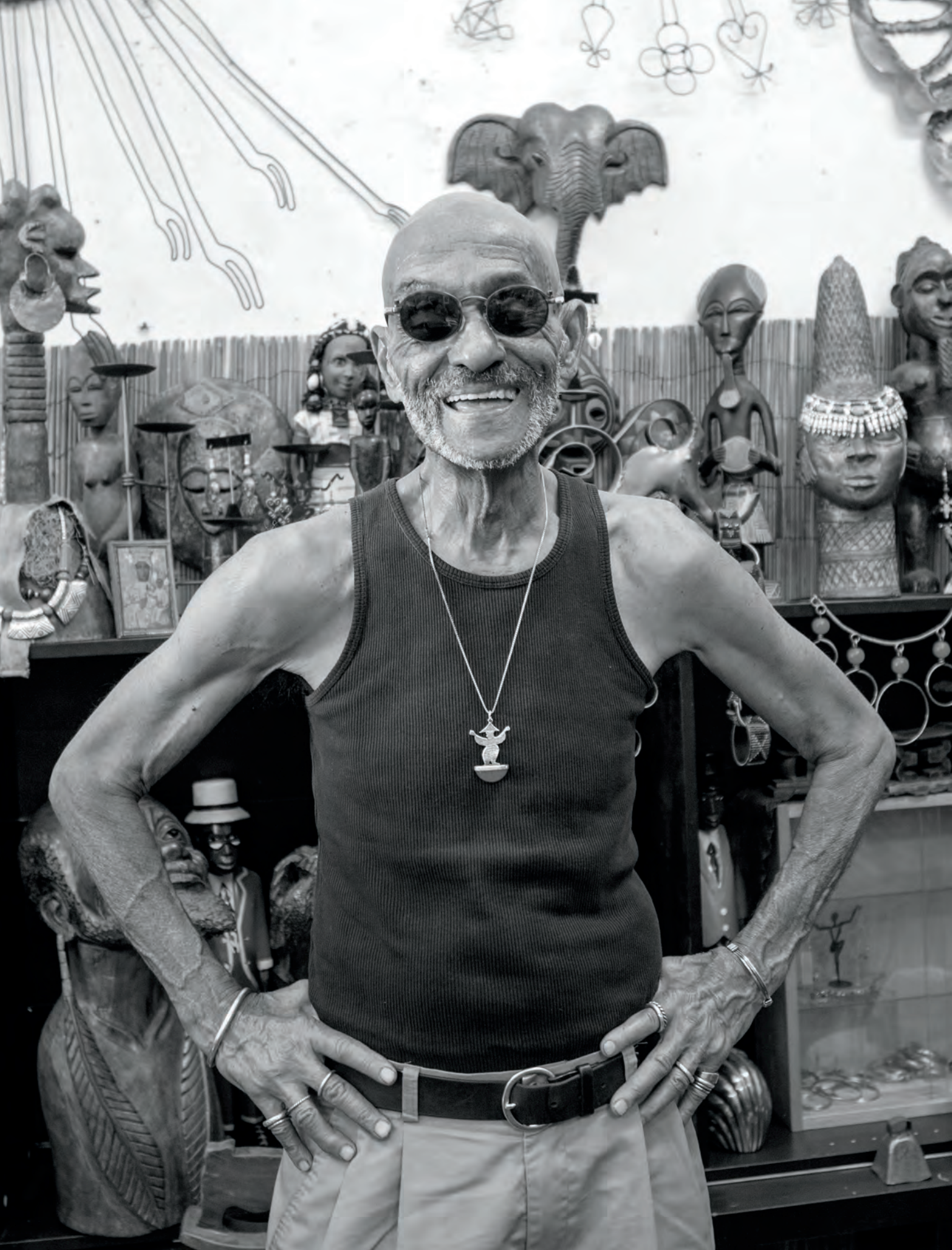
In 1953, Sika moved to Chicago, Illinois. He settled in a neighborhood called Bronzeville on the city's South Side.

Sika spent 18 years living and working in Chicago as a postman and jeweler. Then, in June 1971, Sika booked a plane ticket to Los Angeles. It was Sika's first time on an airplane. He sat in economy, toward the back of the plane, with only three other people. Upon his arrival in Los Angeles, Sika welcomed the weather, landscape, and culture. He felt right at home.

After settling in Los Angeles, Sika went out walking one morning along La Brea Avenue. Outside a Thrifty grocery store sat a young man named Swatzy selling jewelry. Sika started up a conversation with the man and presented his

jewelry. Swatzy loved his work. He recommended Sika talk to a man named Keith Kahill—a local jeweler and an active member of an artisan group of painters, jewelers, and sculptors who exhibited their work across the city. Sika later joined the group and became a part of the collective named JUA Black Artists and Craftsmen Guild.

During the mid-1970s, Sika along with four jewelers and a leather worker opened a shop at Adams Boulevard and Sycamore Avenue. There, Sika and his friends created an artistic collective that provided them with space and a community to showcase their work. The collective grew,



FACING PAGE
Sika Dwimfo in Leimert Park, Los Angeles.
15 April 2016.

ABOVE
Sika's workstation.
15 April 2016.



accepting more artists and musicians, including Horace Tapscott, Eddie Harris, Nduga Chancellor, Patrice Rushen, and Reggie Andrews.

Later, due to continued gang violence along Adams Boulevard, Sika moved to Leimert Park in the early 1990's. At the time, Leimert Park was a small cultural arts hub. Artists were plentiful, and local jewelers set up their shops along the curbs to sell their work to the community. Brockman Gallery, which was located at 4334 Degnan Boulevard from 1967 to 1989, had recently closed. That gallery had held openings for the now internationally known artists, including John Outterbridge, Betye Saar, Kerry James Marshall, and others. Brockman also hosted a series of public programs in the park.

In 1992, Sika opened Sika Art Gallery at 4330 Degnan Boulevard. Here, Sika sells clothing, fine jewelry, African antiques, and artwork. At 76 years of age, Sika continues to create and offer his artwork and jewelry for sale. He is often found in the gallery and on the streets of Leimert Park, creating new works of art. He works with precious and semiprecious metals with a pair of pliers and wire cutters. Sika twists the materials

layer by layer to create an intricate pattern, and then welds each component together. Each design is unique.

Additionally, Sika has been piercing noses for 43 years. He makes the gold nose rings himself—a unique aspect of his practice. Sika's nose piercing services are well known throughout Leimert Park and beyond. Generations of families have come to the gallery and continue to recommend their friends and family to return. Piercing, as a service, helps support Sika's business economically. It also welcomes a diverse range of people into his gallery.

As Sika reflects on the culture of Leimert Park and its history, he fondly speaks of its ability to showcase wonderful music and artists, as well as give space for individuals to exercise their ideas. He remarks that the type of art displayed now is more contemporary than when he first moved to the neighborhood. He is curious about what the future might bring and looks forward to seeing how Leimert Park will continue to support its artists and cultural stakeholders for generations to come.



FACING PAGE
Sika making jewelry in Leimert Park.
25 October 2016.

ABOVE LEFT and RIGHT
Detail images of Sika's jewelry.
25 October 2016.



SIKA ART GALLERY

Located in the heart of Leimert Park, Sika Art Gallery offers a selection of distinct handcrafted jewelry by master jeweler Sika Dwimfo. Sika makes his jewelry from gold, brass, copper, silver, gemstones, and cowry shells with techniques uniquely developed

by the artist himself. Sika Art Gallery has been open for over 25 years as a shop that also provides nose-piercing services to the community, as well as African clothing and imports for purchase.

4330 Degnan Blvd., Los Angeles, CA 90008

Monday - Sunday, 12 - 6 pm



ABOVE
Detail image of Sika's beads.
25 October 2016.

FACING PAGE
Sika Art Gallery in Leimert Park.
22 November 2016.

Living in Los Angeles

WORDS + PHOTOGRAPHS: Alondra Powell
First Place Youth Participant

LIVING IN LOS ANGELES MAPS
ALONDRA POWELL'S DAILY EXPERIENCES.

WORK + SCHOOL

Each morning, Alondra wakes up and heads out of her apartment for school or work.

She likes to pick up some food at a local restaurant and some juice from 7-Eleven before heading to the bus stop. Alondra takes the bus and metro to get from home to school and work.

Alondra is currently enrolled at West Los Angeles College. She is pursuing a full-time degree in chemistry while also working a part-time job as a barista at Starbucks. Alondra is scheduled to graduate in spring 2017, with the plan to pursue a degree at California State University, Dominguez Hills.



“Books were a big part of my life. They helped me survive living in foster care. I used to get lost. Now, I don’t need to get lost because I feel secure!”

ABOVE
Alondra waits for the bus to go to school.

FACING PAGE ABOVE
Alondra drinks her morning coffee on Crenshaw Blvd.

FACING PAGE BELOW
Alondra’s apartment. Los Angeles.

WORKING with FIRST PLACE

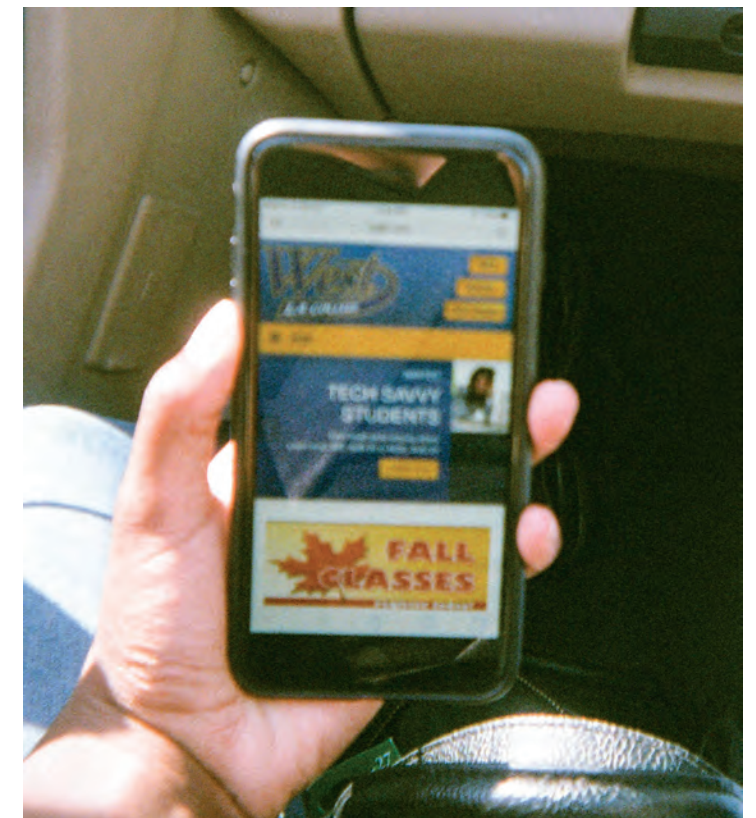
Alondra is currently enrolled in First Place for Youth's program called *My First Place*. As a program participant, she receives housing, education, and employment support. Alondra works closely with a First Place Youth Advocate named Mary once or twice a week. Mary picks Alondra up, takes her out for meals, runs errands with her, helps her manage her finances and weekly schedule, as well as attends a weekly check-in at First Place's office.

At First Place, Alondra meets with Mary and her education and employment specialist, Daniel. Together, they check in with Alondra to see how she is doing in school, at work, and in her personal life. They set weekly and monthly goals for Alondra to meet within an assigned time frame.

ABOVE
Alondra's Youth Advocate drives her to run errands and attend a check-in meeting at First Place for Youth.

FACING PAGE ABOVE
Alondra gets sushi with her First Place for Youth, Youth Advocate, Mary.

FACING PAGE BELOW
Alondra checks her class schedule at West Los Angeles College on her phone.



WHY FIRST PLACE?

Alondra joined First Place's program in July 2015. Previously, Alondra was homeless. During that time, she contacted her sister for housing support. Alondra's sister was enrolled in First Place's program and had an apartment of her own. She welcomed Alondra to stay. Very quickly, Alondra learned about First Place and decided to apply to the program for support.

When First Place learned about Alondra and her situation, the organization fast-tracked her application, welcomed her into the program, and provided her with an apartment. Alondra was then assigned a youth advocate as well as an employment and education specialist.

Alondra photographs her silhouette on the sidewalk.





Alondra walks to Art + Practice along Crenshaw Boulevard.



STAYING LOCAL

On Alondra's days off from school and work, she enjoys exploring her local neighborhood and commercial districts.

One afternoon, on her way to A+P, Alondra photographed the local businesses and homes she passed on the streets. She captured daily life on the streets, a car wash, and tattoo shop along Crenshaw Boulevard.

Alondra has a passion for photography. She stays in tune with what is around her and enjoys photographing moments that are meaningful to her.





ALONDRA POWELL

ABOUT THE PHOTOGRAPHER

Alondra Powell (b. 1996) is currently studying to become a chemist in Los Angeles at West Los Angeles College. Her photographic works explore her daily experiences, focusing on her interests and people involved in helping her become self-sufficient.

Born in Baltimore, Alondra has four siblings including a brother and three sisters. At age 4, Alondra entered into the foster care system along with her other siblings. She was placed into a group home and within a year, moved out and was placed into another group home.

A self-portrait of Alondra Powell with her boyfriend.

Not long afterwards, Alondra moved in with her father in Los Angeles for a brief period of time before relocating to the East Coast to live with her grandmother and extended family members. She lived with her grandmother in Georgia and her aunt in Florida. Within this period, Alondra also lived in a foster care home in Baltimore.

At the age of nine, Alondra moved to Los Angeles to live with her father while two of her three sisters remained in foster care. After one year, Alondra re-entered the foster care system, along with her youngest sister. They moved into a foster home and remained there until middle school.

At the age of 14, Alondra and her sister (age 11) relocated to Orange County to live in another foster home. At this time, Alondra met her mentor, Susan. Today, Alondra and Susan are the only mentor group remaining from a cohort of 500 participants.

For high school, Alondra moved from Orange County to Compton to live with a foster parent and her daughter. She later moved in with another foster parent and was displaced to Victorville.

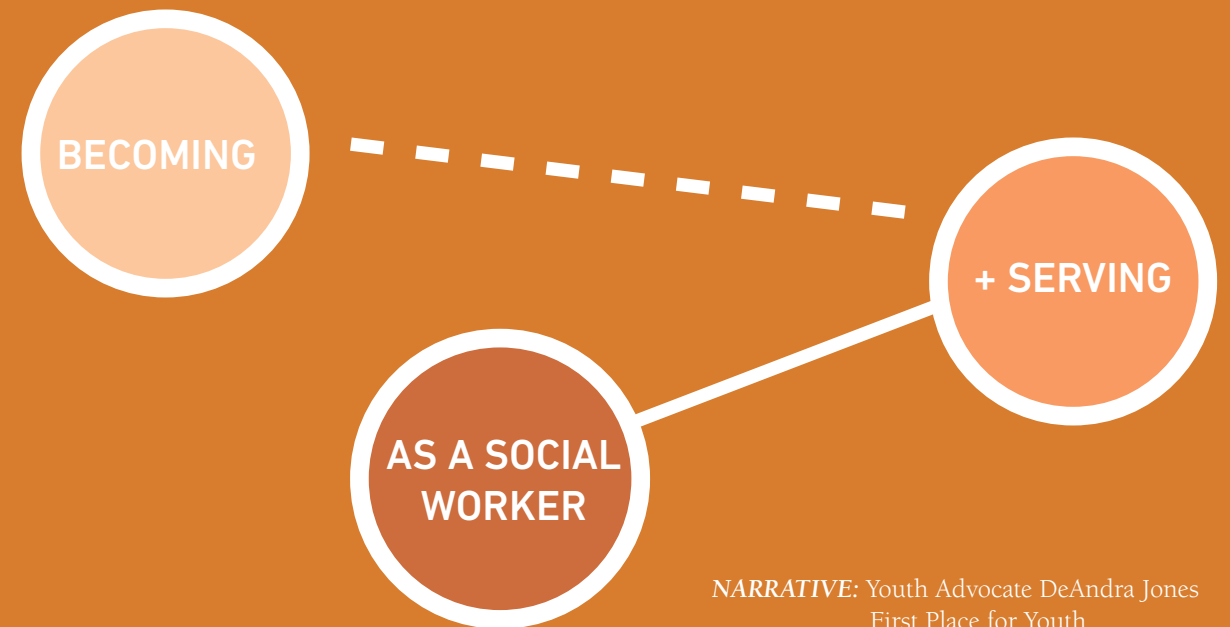
At the age of 17, Alondra emancipated from state care. She was placed in transitional housing and attended school at Santa Monica College for one year. Fed up and frustrated, Alondra moved in briefly with her mentor, Susan, then her boyfriend, and later her sister in the housing provided by First Place for Youth.

Alondra has lived in roughly 24 different homes and attended 15 schools between elementary and high school. Now situated in her own apartment, attending school and working to support herself, Alondra is enrolled in First Place's *My First Place* program.



DeAndra Jones, Youth Advocate, First Place for Youth. 11 August 2016.

Social Training



NARRATIVE: Youth Advocate DeAndra Jones
First Place for Youth

DeAndra Jones was born in Hayward, California in the Bay Area. She has an older sister and a younger brother. Together, with their parents, they are a close knit family.

DeAndra's parents moved from Mississippi to Hayward, CA to discover more opportunities for their family. The family's transition was extremely rough, as they spent almost a year in a homeless shelter while they gained financial stability. DeAndra's time in the shelter was formative. With all five of her family members living in one bedroom and social workers involved in servicing their needs, she learned about the benefit of social services.

Education has always been strongly valued by DeAndra and her family. Her parents did not attend college, but pushed DeAndra and her siblings to excel in their studies. They believed that education

provided opportunities for a pathway to success. DeAndra graduated from Hayward High and went to the University of California Berkeley on a full merit scholarship, called IDEAL scholars.

At UC Berkeley, DeAndra began her studies in psychology. She thought, "that's how I could work with people." She then took a course in social work which changed things. She enjoyed the hands on approach to learning, and liked that her studies included research in the behavioral, developmental and anatomical systems of human beings. She graduated from UC Berkeley with a degree in social welfare and a minor in African American studies.

Following UC Berkeley, DeAndra attended the University of Southern California (USC) for her master's in social work. She decided on USC because she liked how their MSW program was structured.



Youth Advocate DeAndra Jones, First Place for Youth, in conversation with Art + Practice Director of Operations Sophia Belsheim. 11 August 2016.

“I WANT TO MEET A YOUNG PERSON WHERE THEY ARE. WHEREVER WE NEED TO START, WE START THERE.”

Students determined their concentration early on from multiple departments of study, including Mental Health; Adults and Healthy Aging; Children, Youth and Families; and Community, Organization, and Business Innovation. DeAndra focused her studies on Children, Youth, and Families.

Following USC, DeAndra participated in California Social Work Education Center’s Title IV-E MSW Stipend Program—“the nation’s largest consortium of schools of social and public service agencies providing support for students committed to service in public child welfare.”¹ DeAndra was required to work in the county child welfare services for approximately two years at the Los Angeles County Department of Children and Family Services (DCFS).²

That experience was intense, but also invaluable. Eventually, DeAndra was regularly assigned 48 families. She was responsible for their well-being and safety. As one can imagine, this large caseload was stressful, full of concern and liability. DeAndra also worked in the emergency response department. Here, she was responsible for investigating any reported cases of abuse and neglect for youth ages 0-18.

When a case of abuse is reported to DCFS through the Child Abuse Hot line, DCFS is responsible for reviewing the case and presenting its findings to the court. A child may then be removed from their home, allowed to stay at their home with counseling services set forth by DCFS, or the report of abuse maybe dismissed.

Pathway to Case Management

Working with DCFS taught DeAndra how the foster system works. She was trained to deal with crisis, and learned how to carry out investigative work. DeAndra was not fond of this work. She also did not fully agree with all of the State’s practices. It was not how she wanted to service those in need. DeAndra wanted to work with people on an individualized basis. She was interested in working with Transitional Aged Youth (T.A.Y.),³ ages 16+.

DeAndra’s interest in working with T.A.Y. began her freshman year at UC Berkeley. That year, she participated in an internship at the San Francisco Independent Living Skills Program (ILSP).⁴ Here, she enjoyed working with a population of young adults that were her age, or slightly older. She said “they were not that much older than me, so we could relate to each other.” At DCFS, DeAndra had limited experience working with T.A.Y., and worked primarily with children, infants and babies.

Following DCFS, DeAndra joined the team at First Place for Youth. Originally, she applied to First Place, right out of USC—DeAndra had moved back to Oakland for about eight months after graduation—but did not hear back. Later, as she was transitioning out of her position at DCFS, DeAndra revisited First Place. She found that First Place had a position opening in Los Angeles for a social worker. DeAndra immediately applied, and began work in October 2015.

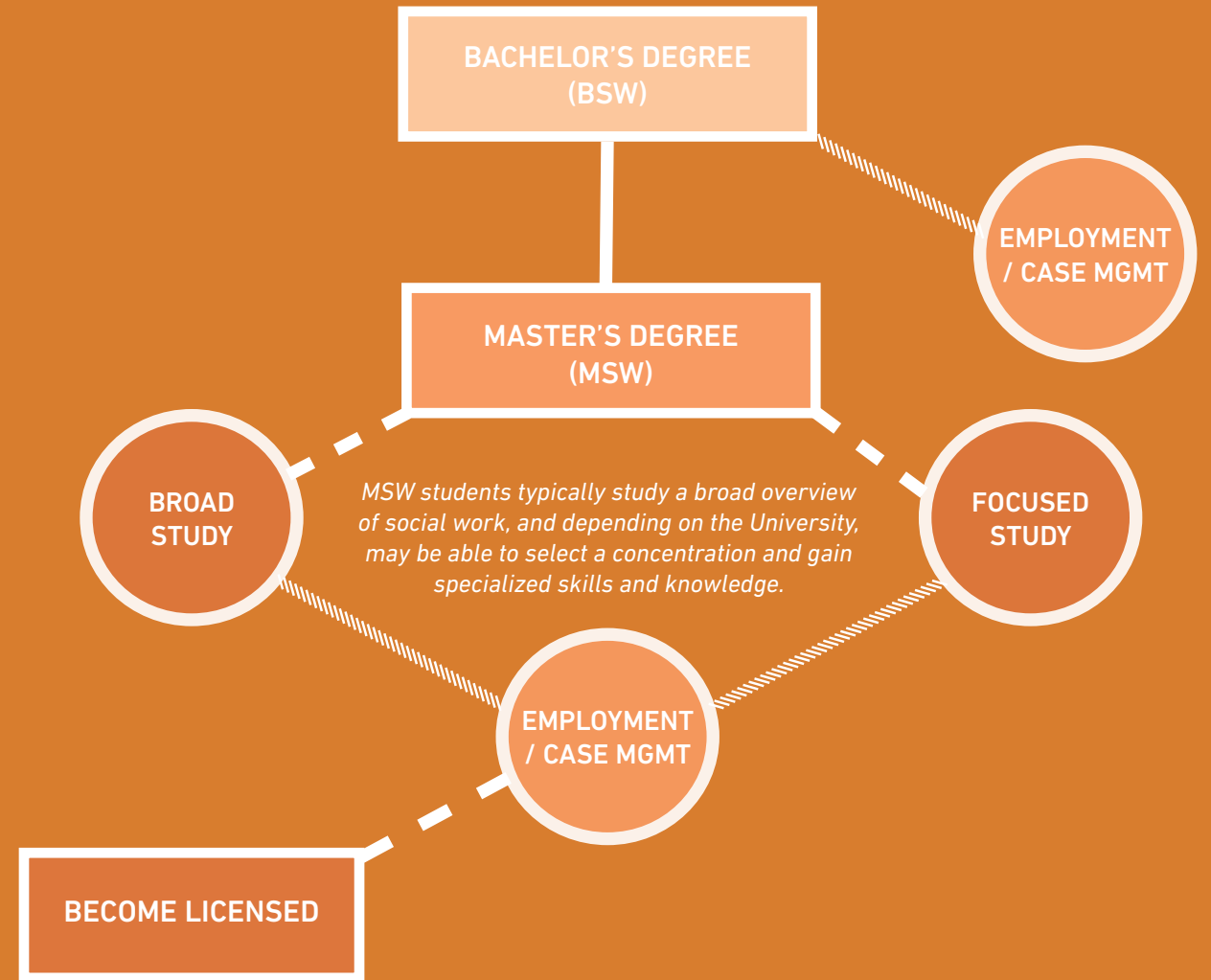
Now at First Place, DeAndra is a Youth Advocate. She has a case load of 12 youth. DeAndra works with her clients on a weekly basis and sometimes two or three times weekly. The amount of time spent with her clients is dependent on their needs. Her job is to meet her client at his or her location. She said, “Wherever we need to start, we start there. The goal is to make some type of positive progression in two years. It does not have to happen overnight. It does not have to be perfection, but progress needs to be made.” Since being at First Place, DeAndra has been able to help youth establish a stable home, obtain employment, pursue an education and create healthy environments for them to succeed.



First Place’s model allows for investment and support in its participating youth. Because of the model’s structure, placing a small case load of clients with social workers, DeAndra can make an impact. She can also build trust and genuine relationships. DeAndra believes the work she does is extremely important and meaningful. She wants her clients to have the recognition that they deserve and wants them to succeed.

SOURCES

- 1 calwec.berkeley.edu/title-iv-e-stipend-program#MSW Program
- 2 dcfs.co.la.ca.us
- 3 Transitional Aged Youth (T.A.Y.) are youth in foster care between the ages of 16 to 24 who are transitioning out of state care. 60% of T.A.Y. end up homeless or incarcerated (youth.gov/youth-topics/transition-age-youth)
- 4 sfilsp.org/



To become a social worker, an individual must first obtain a bachelor’s degree in social work or a related field such as psychology or sociology from a four-year college or university. Students are required to complete an internship in conjunction with classes on the masters level, when obtaining a MSW - not necessarily when pursuing a BSW in social work. This degree prepares an individual for direct-service positions as a caseworker or mental health assistant.

If an individual wishes to further specialize in a particular field of social work, he or she can complete a master’s degree in social work. A MSW takes two years to complete.

Upon completing a master’s in social work, an individual can choose to become licensed by their state. MSWs must complete 3,000+ hours of supervised clinical experience, additional coursework and pass a clinical exam to become licensed (licensing requirements vary by state).

Licensed and non-licensed social workers utilize their trained skills in employment within their desired field. Social workers work one-on-one with the clients to support their needs. The average social worker is responsible for managing 22 cases.



EXAMINING THE SYSTEM

INTERVIEW: Judge Margaret S. Henry

FOSTER CARE IN THE LEGAL REALM

INTERVIEW: Judge Margaret S. Henry



On July 8, Judge Margaret S. Henry participated in an interview with Art + Practice. Judge Henry oversees the non-minor dependent court, which specializes in working with transitional-age foster youth, at the Edmund D. Edelman Children's Court in Monterey Park, California.

Tell us about the Edmund D. Edelman Children's Court. How is the Children's Court unique?

This building was built in 1992 and designed to be kid-friendly. There are multiple play rooms and a large outside play area with basketball courts. In addition to housing numerous court rooms, the Children's Court is home to the offices for Court Appointed Special Advocates (CASA), the Children's Law Center; and Free Arts for Abused Children. All these organizations seek to represent and assist neglected and abused children during the legal process.

The Los Angeles court system actively supports its youth; however, with California making budget cuts to the court's general budget, it has

been difficult to financially sustain our efforts to support Los Angeles' marginalized youth. The Children's Court's staff are focusing the court's resources on innovating; but my fellow staff members and I did spend a few years merely treading water. Our financial situation seems to be turning around now that we are opening a new courtroom and receiving additional funding due to legislative support at a federal level.

Tell us about how you got involved in working with foster youth.

I began working with foster youth after wanting to adopt. I gave adoption serious consideration but was blocked from proceeding due to the bureaucratic nature of the system. Over the years, I continued reading about how terrible the foster care system was and [still] wanted to become involved.

At that time, Judge Michael Nash was in charge of the dependency court. He had many projects needing support, and pushed them over to me. Later, I began working with the supervising judge

of the dependency court. She groomed me to take her place, which I did years later.

Tell us about Assembly Bill 12 (AB12). What, in your opinion, are the benefits of extending foster care from age 18 to 21?

AB12 is the California State implementation of the Federal Fostering Connections Act. Prior to January 1, 2012, federal foster care funding ended at age 18. AB12 was enacted to improve outcomes of youth in foster care and to extend assistance to eligible foster youth up to age 21. Historically in Los Angeles County, we have extended foster care benefits to age 21 using the County's dollars. AB12 provides state and federal funding to cover these services statewide. Today, efforts are underway, as legislation is being introduced and passed by Congress that will extend federal assistance to age 23.

In terms of the services, the federal law provides \$859 per month to eligible foster youth ages 18–21. Eligible youth must live in an approved Supervised Independent Living Program (SILP) or have their foster parents apply for an extension of funding. A SILP provides youth with access to independent transitional housing opportunities, including apartment and dorm living, while ensuring the support of social workers. It is important for youth to have a safe place to live.

To be eligible for SILP, a foster youth must be enrolled in school, employed, or overcoming personal barriers that prohibit the youth from obtaining employment or being enrolled in school. The funding mechanisms and the laws are complicated, especially regarding eligibility of foster youth who turned 18 just prior to the enactment of AB12. This margin leaves much room for interpretation. My reasoning for seeking a specialized non-minor dependency courtroom was fostered by the complications of understanding AB12. The law was too complicated to ask 24 judges to understand AB12 and its amendments.

Please describe some of the services that are available to youth who are exiting foster care.

Many services are provided by both private nonprofits and government-funded initiatives. For example: there are programs that provide young mothers with additional funds and resources to care for their children, grants for foster youth's driving education and car insurance, and programs that provide foster youth with free computers for school. The issue at hand, however, is that social workers and judges are not educated about all the available services. Youth are missing out on services that they are entitled to simply because they are unaware of these services' existence.



ABOVE
The Edmund D. Edelman Children's Court, Monterey Park, California. 8 July 2016.

FACING PAGE
Judge Margaret S. Henry and Art + Practice Director of Operations Sophia Belsheim in conversation. 8 July 2016.

Can you tell us about the Children’s Law Center, which has an office here at the Children’s Court?

The Children’s Law Center (CLC) was established by the Los Angeles Superior Court in 1990 as a nonprofit public-interest law firm. It was designed to serve abused and neglected children and their families. It is divided into four law firms and serves over 30,000 children in Los Angeles County. The fourth law firm is dedicated to addressing the needs of non-minor dependents—my courtroom.

One service the CLC offers that greatly affects non-minor dependents in my courtroom is the peer advocate program—the CLC hires former foster youth to help ease communication between the attorneys, social workers, judges, and non-minor dependents.

Unfortunately, one of our greatest challenges is that the majority of non-minor dependents do not appear in court. Far too often, foster youth receive notice that their hearing is being held, and they are working or are in school. They, therefore, do not take the time to attend their hearing. CLC peer advocates, however, are an

enormous help with getting foster youth to check in with their social workers and attend their scheduled court dates.

Can you talk about the challenges that transitional-age youth (TAY) face? How can people best support this population, outside the courtroom?

Foster youth need jobs. I find that most of them who want to work can get jobs, but they are predominately working in the fast-food industry. These youths would like more opportunities, including jobs with health and dental benefits. This is primary. Many youths attend community colleges and are enrolled in four-year colleges. One challenge, however, is that if they want to go out of state to school, their state support will more than likely not follow them. Other states do not allow our social workers to do social work there, and therefore, they cannot go to other states and check in on them. When a foster youth moves or goes to school out of state, it is common for the department to ask me to terminate jurisdiction. The staff will say, “We can’t provide resources to the youth, so what’s the sense?”



ABOVE
The façade of Stanley Mosk Courthouse in downtown Los Angeles, California. 20 April 2016.

FACING PAGE
Inside the non-minor dependent courtroom at Edmund D. Edelman Children’s Court, Monterey Park, California. 8 July 2016.



“ IN CONVERSATION WITH Art + Practice, Anita Hill and First Place for Youth ”

On August 22, Art + Practice co-founders Mark Bradford and Allan DiCastro welcomed First Place for Youth, foster youth, and Brandeis University Professor of Social Policy, Law and Women’s Studies Anita Hill to A+P for a roundtable discussion. Participants addressed topics of the “other”, their genders, races and sexualities, as viewed by the public in the workforce and in an educational setting.

Anita talked about her background as an African American woman born on a farm in rural Oklahoma with 13 brothers and sisters who received a law degree from Yale University. Anita also spoke about testifying before the Senate Judiciary Committee against now Associate Justice of the Supreme Court Clarence Thomas in 1991. As a woman who stood up for women’s rights in the workplace, Anita was marginalized and put down. People did not want to discuss the issue of sexual harassment, and they placed her “on the fringe”—like foster youth. That phrase resonates with Anita. As she discussed at

A+P, “being on the fringe and trying to assert oneself in a system and a society that very often does not want to recognize you for who you are can be difficult. However, hard times and feeling like an outsider are not one’s destiny.” Anita continued: “You have to work to move beyond them. They don’t define you.”

As the group listened to Anita’s story, they shared their own stories of hardships and successes. All participants found commonalities in their daily experiences. They came to the conclusion that one’s destiny is not defined by how you start out. It’s how you finish.

ABOVE LEFT
Art + Practice co-founder Mark Bradford and Art + Practice Executive Director Allan DiCastro in conversation in Leimert Park. 22 August 2016.

ABOVE RIGHT
First Place for Youth participant and Youth Advocate in conversation in Leimert Park. 22 August 2016.

FACING PAGE
Brandeis University Professor of Social Policy, Law and Women’s Studies Anita Hill. 22 August 2016.



FRED EVERSLEY

BLACK

WHITE

GRAY

12 November 2016 - 28 January 2017

WORDS: Kim Conaty
Rose Art Museum Curator



For over four decades, Fred Eversley has produced a singular body of work that considers materials, light, and the optical qualities of shapes and colors as part of a broad investigation of individual perceptual experience. A Brooklyn native and engineer by training, Eversley moved to Los Angeles in 1963 to work in the aerospace industry; four years later, inspired by the burgeoning bohemian culture of Venice Beach, he decided to shift careers and become an artist. Since that time, Eversley has pushed the boundaries of sculpture, bringing his technical expertise and keen aesthetic sensibility to bear on the remarkable objects that he produces.

A spirit of innovation permeates all of Eversley's work. In his groundbreaking experiments with plastic in the late 1960s, he demonstrated how this modern, industrial material could be tinted with vibrant hues and cast into parabolic "lenses," using centrifugal force to create the transparent, multicolored sculpture for which he is best known today. His process involves highly specialized equipment—to cast the liquid polyester resin, he uses a salvaged turntable that produced castings for the first atomic bombs—and a great deal of manual labor, as he must hand-grind and polish the rough castings. Eversley's interest in synthetic materials, machined surfaces, and the interaction of light and matter ties his work to the

West Coast style of minimalism that emerged in the 1960s, broadly known as the Light and Space movement. He was one of the most prominent artists working in this mode, and his sculptural work was shown alongside that of other artists associated with Light and Space, such as his friends and contemporaries Larry Bell and John McCracken.

Energy—as both a physical and metaphysical concept—has been a key source of inspiration throughout Eversley's practice. He has sought out geometric forms, like parabolas, that are most effective in harnessing it, and he has focused substantial attention on how energy can be transferred between object and spectator. His lenses are meant to encourage viewer interaction. As he explained in 1976: "The pieces should be lived with for a long time; picked up, moved around, combined with other objects, viewed under all kinds of light and from every possible perspective angle."¹ In other words, Eversley was making kinetic art that relied not upon mechanical elements, but rather on changing environmental conditions and the viewer's own movement.

In 1972, Eversley began to explore the qualities and beauty of the color black; a departure from the rich magenta, amber, and blue hues that had distinguished

FACING PAGE

Fred Eversley, *Untitled*, 1980. Polyester resin. 76 x 24 x 6 inches; *Untitled*, 1979. Polyester resin, 9 x 26 1/2 x 10 1/2 inches. Installation view, Art + Practice, Los Angeles, 12 November 2016 - 28 January 2017. Photo: Joshua White/JWPictures.com.



FRED EVERSLEY BLACK, WHITE, GRAY

STOP

The exhibition is a celebration of the artist's work, which has been shown in galleries and museums around the world. It features a selection of his most important works, including his large-scale sculptures and his more recent, smaller-scale pieces. The exhibition is a testament to Eversley's skill and creativity, and it is a must-see for anyone interested in contemporary art.

Fred Eversley: *Black, White, Gray*. Installation view, Art + Practice, Los Angeles, 12 November 2016 - 28 January 2017. Photo by Joshua White/JWPictures.com.



ABOVE
Fred Eversley, *Model - Parabolic Flight*, 1977. Black anodized aluminum, 2 elements: 24 x 6 x 5 inches. Installation view, Art + Practice, Los Angeles, 12 November 2016 - 28 January 2017. Photo by Joshua White/JWPictures.com.

FACING PAGE, TOP and BOTTOM LEFT
Visitors attend opening of *Fred Eversley: Black, White, Gray*. Art + Practice, Los Angeles, 12 November 2016.

FACING PAGE, BOTTOM RIGHT
Artist Fred Eversley. Art + Practice, Los Angeles, 12 November 2016.

his earlier work. The black sculptures that John McCracken began producing in the late 1960s (including some of his signature “planks”) had a great impact on Eversley, who admired both their simplicity and the complex reflective properties of their black surfaces. When McCracken, his Venice Beach neighbor, offered him a can of his black pigment, Eversley embarked on his first experiments with this color, playing with the levels of opacity and translucency. By varying the thickness of the lenses and considering the optics of the parabolic curves, he highlighted the tonal range that could be expressed through a single color. Following the success of these black sculptures, Eversley expanded his investigation of this achromatic palette and experimented with opaque white and gray tones.

This exhibition examines the series of black, white, and gray sculptures that Eversley produced in the 1970s. As he explained at the time, the works have cosmological associations—“stars expanding their energy and becoming black holes, white dwarfs, and neutron stars”²—but they also prompt us to consider the symbolic values of color itself. Within the contemporaneous art

historical context, black, white, and gray were sometimes described as part of a *colorless* palette, one that might appeal to artists who wish to avoid being “biased by the emotionalism of color,” as Samuel Wagstaff Jr. proposed in his early exhibition of minimal art, *Black, White, and Gray* (Wadsworth Atheneum, 1964).³ But they were just as often seen for their *expressive* potential, suggesting that this reduced color scheme might be especially powerful in the creation of transcendental or emotive effects.

These colors have also been associated with identity, most prominently in the discourse of the 1960’s and 1970’s surrounding the goals of “black art,” a term whose very existence inspired fiery debates.⁴ In his critical manifesto *Black is a Color* (1967), artist Raymond Saunders issued a statement in support of individual artistic enterprise over the growing tendency to consider artists within separate racial and cultural groups. In it, he called for the recognition of the “wider reality of art, where color is the means and not the end.”⁵ With a similar logic, Eversley’s work does not prescribe specific significance to these colors but instead challenges us to consider our own subjectivity in how we ascribe meaning to them.

When Eversley exhibited several of these black, white, and gray sculptures in 1976, as part of a traveling solo museum exhibition that opened at the Santa Barbara Museum of Art, his stark palette became the subject of many reviews. As the critic Henry J. Seldis observed of these new works: “Such effects and the psychological properties of their colors make these latest pieces even more subtle and mystical than the earlier transparent work.”⁶ For Seldis, the sculptures also represented an urgent call for beauty and meaningful perceptual experiences amidst the chaos of the world. Eversley’s works have the power to slow us down, to focus our attention on the phenomena of vision itself. With their complex optical properties and intimate, human scale, these works encourage us to think not only about *what* we see but *how* we see it.



¹ Frederick J. Eversley, “Statement of the Artist,” in *Frederick Eversley* (Santa Barbara: Santa Barbara Museum of Art, 1976), n.p.
² Ibid.
³ Samuel Wagstaff Jr., “Paintings to Think About,” *Artnews* 62, no. 9 (January 1964): 62.
⁴ Two significant publications on this topic have been released this year, offering new perspectives and important original scholarship to the field. See Susan E. Cahlan, *Mounting Frustration: The Art Museum in the Age of Black Power* (Durham, NC: Duke University Press, 2016) and Darby English, *1971: A Year in the Life of Color* (Chicago and London: The

University of Chicago Press, 2016).
⁵ Raymond Saunders, “Black Is a Color,” 1967. Self-published pamphlet.
⁶ Henry J. Seldis, “Optical Magic Turns Us Inward as We Look Out,” *Los Angeles Times*, May 23, 1976.

Fred Eversley: Black, White, Gray was organized by Rose Art Museum Curator Kim Conaty. The Rose at Art + Practice was made possible through the generosity of Pamela J. Joyner and Alfred J. Giuffrida.

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